



HIT PARADE

JEFF BECK POSTER

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CARLY SIMON
LED ZEPPELIN
BILL WYMAN
GENESIS
RINGO

Words To Latest Hits:

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THE PAIN

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ROCK N' ROLL HEAVEN

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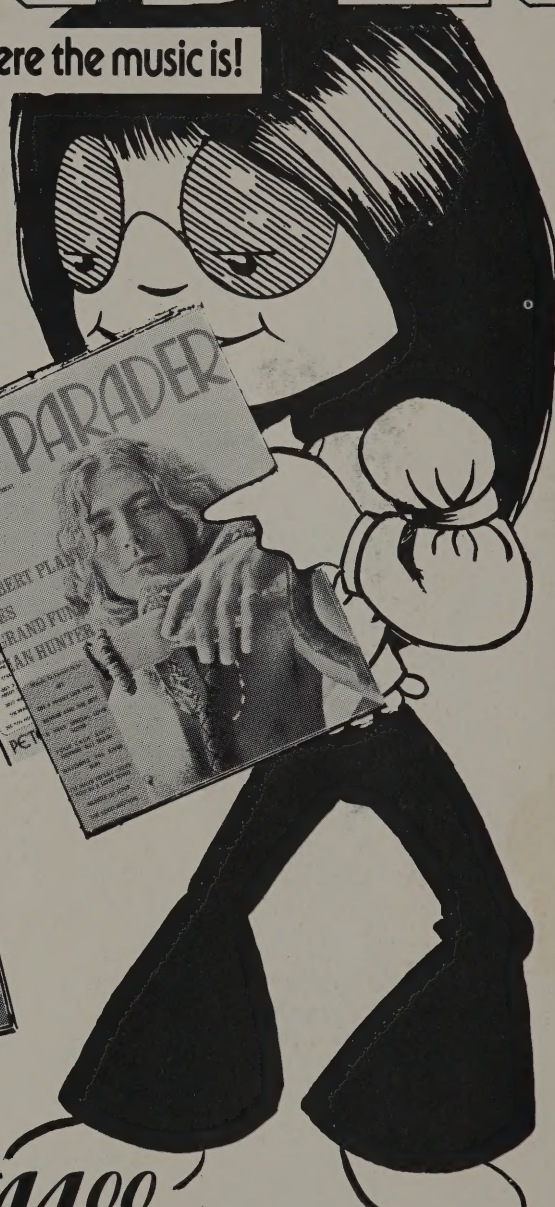
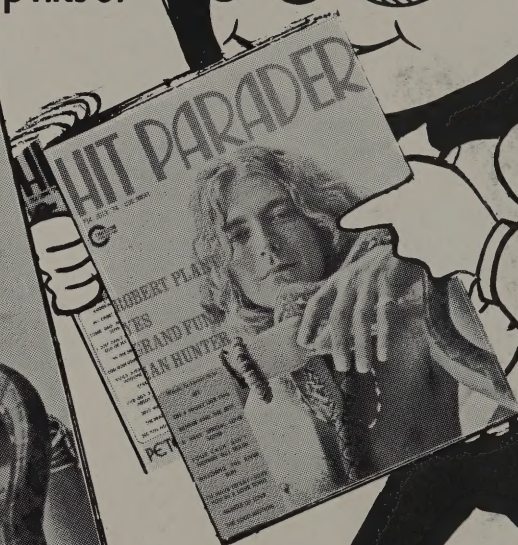
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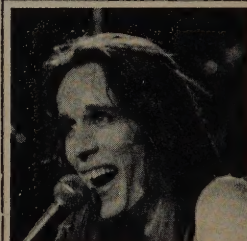
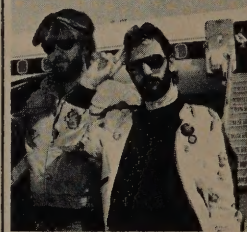
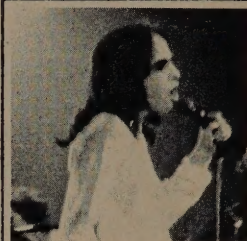
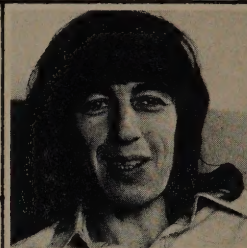
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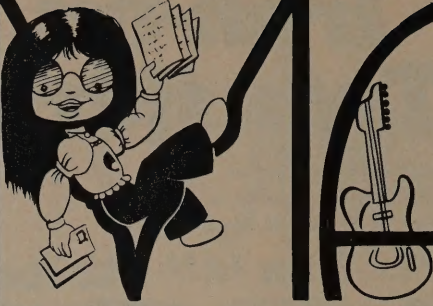
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WE READ YOUR MAIL



Zep Etc.

Dear Editor,

I would like it very much that if you would set me straight on your April '74 issue on Led Zeppelin! "Crazy Jimmy Page doesn't have a wife but he swears he misses his kids a lot" — What did you mean by that? Could you please send me information such as his age, weight, height, married or not!

From a girl who's in love with him and never will stop!

Irma Macias
Phoenix, Arizona

Dear Irma,

We weren't with Hit Parader for the April 1974 issue where that quote from Jimmy appeared. We assume that Jimmy, with his wry sense of humor, was just kidding. He is not married, is 29 years old, 135 lbs. and 5'10" tall. (Ed.)

Dear Editor,

I really enjoy reading your magazine. I especially enjoyed the article in your July '74 issue about Robert Plant of Led Zeppelin. The article was very informative. It showed me the true Robert Plant. In talking with your reporter, Robert ended his conversation with saying maybe he should wait 10 years before writing his poems, etc. in a book. I would like to say to him, keep it up! Write what is in your mind *now*, while it is still fresh in your mind.

Thank you for listening,
Judy Ronkoski
St. Louis, Missouri

Dear Ms. Robinson,

I have been reading Hit Parader Magazine for over four years now, and I think it is a first-rate publication. However, in your June '74 issue, I found a glaring error in your article, "Led Zeppelin - Rock Barons". You state that their first LP has been on the charts "for over two years now". That is correct, but actually, that record was released

sometime around 1968, which would make it about six years old, at least.

"LED ZEPPELIN I" was one of the finest records ever to be released as are all their more recent albums. Who can ever tire of listening to "Stairway To Heaven"?

Yours truly,
Edgar J. Druwe

Dear Edgar,

Our mistake was in confusing Zeppelin's first album (titled "LED ZEPPELIN") which indeed WAS released almost 6 years ago, with their fourth album (ALSO titled "LED ZEPPELIN" — but also featuring four mystic symbols on the lp cover). It's that fourth album which has been on the charts for 2½ years. That's also the lp that contains "Stairway". (Ed.)

Dear Editor,

Does Robert Plant have any children with his wife Maureen? If so, what are their names and ages?

Thank you,
Colleen Curtis

Dear Colleen,

Robert has two children - a 3 year old boy named Karac and a 6 year old girl - Carmen. (Ed.)

Winter & Company

Dear Editor,

I read in one of your magazines that the song, "Rock & Roll Hoochie Koo," by Rick Derringer, was written by Edgar Winter. On the great album, "All American Boy," it says the song was written by Rick. Who really wrote it?

Rick Derringer & Edgar Winter are my favorite singers. I heard Rick was helping Edgar write new material for his new single. I hope it's successful! Even though Rick's just starting out on his own, he's doing good so far. I'd like to meet Edgar & his group so much. They're FAN-

TASTIC!!! Edgar is so skilled when he plays his music. It is like a miracle! He plays so many instruments. He's great!

The Biggest Rick D. & Edgar W. fan!
Greg "Bird" Clark
Glassboro, New Jersey

Dear "Bird",

"Rock & Roll Hoochie Koo" was written by Rick Derringer. It was first recorded on Johnny Winter's "Johnny Winter And" album, but Rick recently had the single hit with it. (Ed.)

Dear Editor,

Hats off to Daniel Goldberg for his excellent evaluation of "Saints and Sinners". All too little has been said about Johnny and his unbelievable, exciting brand of blues rock. I've been digging Johnny Winter for years now and would appreciate it if you would answer a few questions for me. Where was Johnny born? I'm guessing Austin, Texas. Also is there any possible way I can write to him. And where did you get that vintage photo of Johnny with short hair? I know a lot of people would like to see a feature story on Johnny Winter with some pictures taken in concert. Could you swing that??

Thank you,
"Winter Blues" Lee Robison

Kudos ...

Dear Editor,

Thanks so much for the interview with Gregg Allman and Dicky Betts of the Allman Brothers. It was just what I'd been waiting for ... especially the fine pics of Gregg. By the way, Gregg, I'll sure always be listening to the band's music, so keep on playin'. (We're not *all* ol' rednecks here in Texas!)

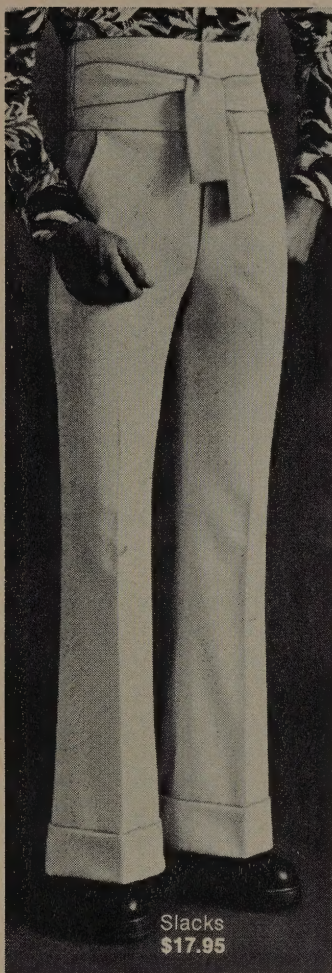
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Angie Adams □

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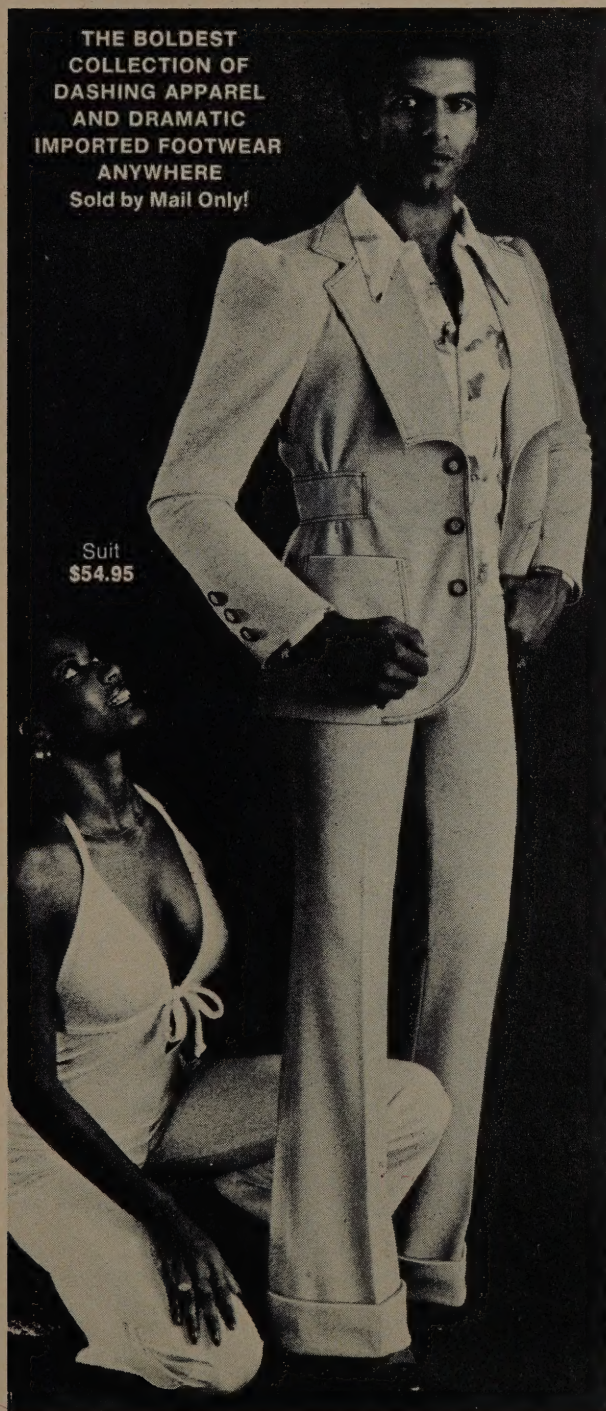


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TODD RUNDGREN:

"A Peter Pan Of Positive Thinking"

By Ron Ross

In a pop world crawling with diamond dogs, metal gurus, and all sorts of other rock and roll animals, Todd Rundgren is a Peter Pan of positive thinking. Speaking from beneath his rainbow coif like a man running for an office that hasn't even been created yet, Todd will tell you, "Some people use the lower part of their imagination as a basis for life, while others aspire to Something More. I think people mostly want to feel 'whole,' comfortable, and not afraid to be with themselves.

"I want to be that first," Todd insists, "and then if I can turn that into music, I believe that's what people will want. If they want to be nervous and think the world's gonna end, it's because they're not whole people, and they aren't getting anything else from music."

A rock star to reckon with since his mid-teens when the Nazz streaked through a scene all too infatuated with blue denim, Todd Rundgren is also one of the most sought after independent producers in the business, with two best selling Grand Funk albums to his credit as well as more miscellaneous production / engineering credits ranging from the New York Dolls and Badfinger to the Band and Fanny.

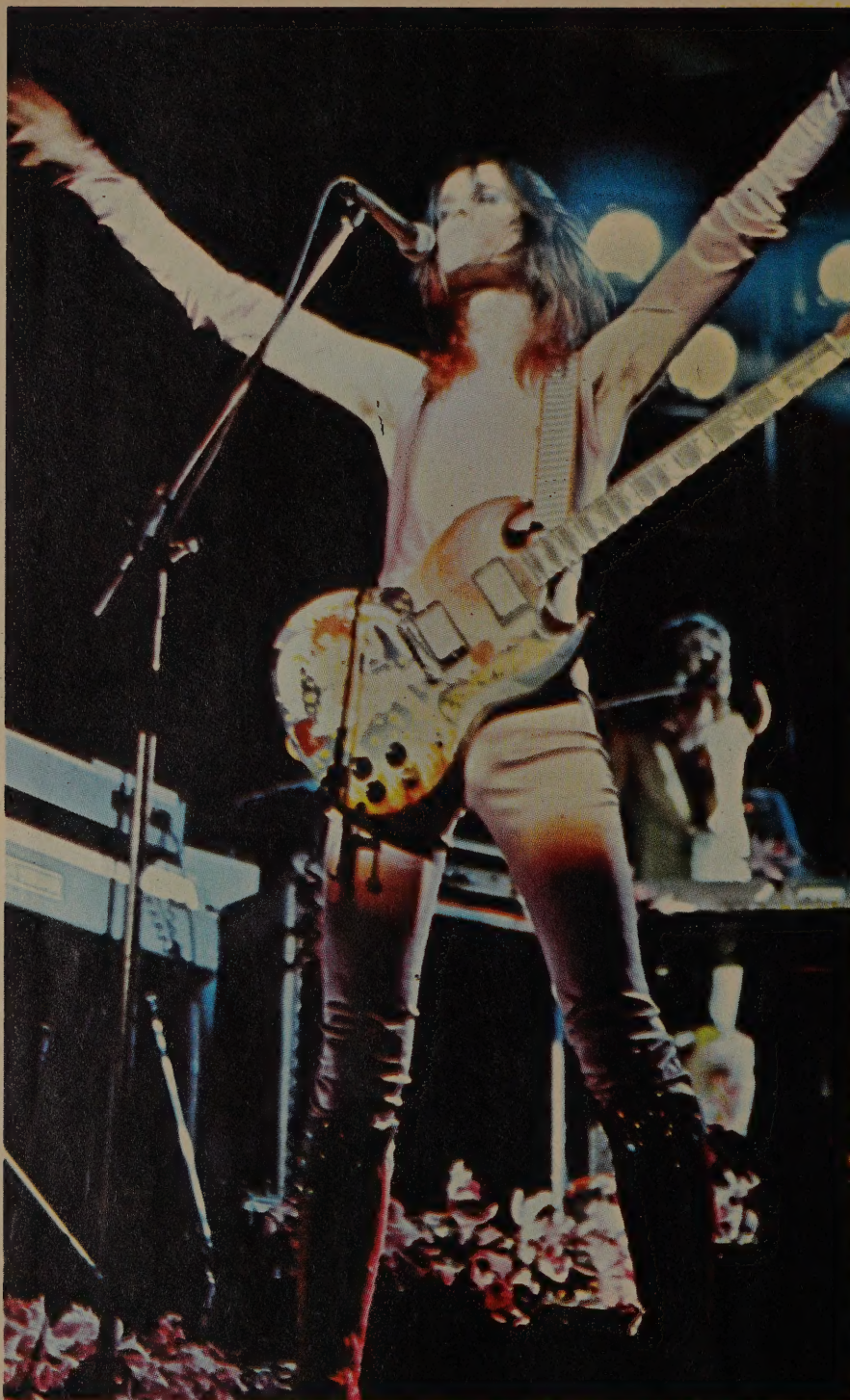
But Todd views his mastery of the recording studio as but one more aspect of his endless search for total self expression. "I always wanted to be a star," he confesses, "but I never had the technical know-how to make a living at art or theater or any of those artsy fartsy things. It occurred to me pretty early in my career as a 'musician' that making records was a

whole other consciousness no matter how good your material or your group. It dawned on me that all you need to 'produce' is to have an idea; techniques and technological knowledge are really pretty secondary. Too many 'artists' get so into using the studio as a means of getting themselves off that they forget that their end really should be communication and the improvement of their listeners' outlook on life."

Since the break up of the Nazz, the ultimate AngloAmerican hybrid of trendiness and glistening musical flash, Todd has produced, composed, and virtually single-handedly recorded five solo albums, including two super ambitious double sets, "Something / Anything?" and his latest "Todd." Each has been deliberately designed to reveal as



Bob Gruen



definitively as possible the evolution of a habitually restless musical mind, whose natural tendency is to mix sound and sense into a unique mixture of nouveau psychedelia and merry melody. Todd's anxious, however, that the media and his fans won't underestimate his ultimate goals on the basis of his three hit singles: "We Gotta Get You A Woman," "I Saw the Light," and "Hello It's Me." He also argues that "production is really just a way of making a living for myself."

"Once people think they know where you're at, they're sure that's where you should be," Todd suggests. "As soon as people start to expect something specific from me, I feel compelled to do something else. I could put out singles like 'Hello

It's Me' and milk them. Some people come up with a hit single, and all of a sudden, because their music can be influenced too much by their public success, that becomes their style. I could have a lucrative career working that way, but as soon as I have a hit, I can never do the same thing again."

Famed for his dazzling versatility on almost every conceivable instrument, and perhaps best known for his completely solo work on "Something / Anything?" Todd has always found it a problem in the past to put together a band that he could take on the road with him with complete confidence. So while his constantly growing following absorbed each new album with fanatically devoted eagerness, the

Rundgren experience remained only limitedly available to those who like their rock and roll loud and live. Since the formation of Todd Rundgren's Utopia last fall, all that has changed.

Including Moogy Klingman and Ralph Shuckett on keyboards, Kevin Ellman on drums, M. Frog on a multitude of synthesizers, and John Siegler on bass, Utopia is the first real group Todd's been part of since the Nazz. So successful have been Utopia's first two national tours that Todd plans to make his next album a group effort.

"Utopia as a group," Todd explains, "is an attempt to convince people that the kind of idealistic society we'd all like to live in can actually happen. Utopia isn't even the greatest potential reality, but it's a start in the right direction. We're the Disneyland of rock and roll bands. Anyone can get into it with a little bit of effort. We can present to people an actual realistic way of life, like the Beatles, a microcosm of something that will be all over the place eventually."

"We intend to put over a whole different kind of credibility. We'll do what we do to signify unity of purpose instead of just trying to attract attention and glorify ourselves. We want people to start aspiring to a certain kind of vision..."

And certainly, Utopia's current stage act is already a Vision in itself. The set is striking but not pretentious, with Kevin's drums and Frog's wall of electronic gear creating an impressive mountain of equipment center-stage with two complete sets of various keyboards on either side. Palm trees and dramatic neon symbols evoke an atmosphere of electricity you can live with, and each of the musicians has his own colorfully sensational costume designed by Nicky Nichols, Utopia's exclusive outfitter, to reflect their individual personalities within the group concept. The sound, as one might expect from any Rundgren project, is precise and sparkling, while the show itself, divided into two distinct sections, gives both Todd's fans and former skeptics alike a more complete picture of the wizard's musical universe than ever before.

The show begins with Todd on stage by himself, performing many of the best loved tunes from his solo albums. Todd sings all of the lead vocals live, as well as playing lead guitar and piano, while the rest of the instrumental track pours out of the p.a. in brilliant pre-recorded stereo. By using these pre-recorded tapes, Todd has given himself the same kind of freedom on stage that he enjoys in the studio so that he can concentrate on acting out various numbers in pantomime as he performs. Dressed in a variety of stunning skin-tight jump suits, Todd's own ensemble is complemented by custom-made boots that allow him to run around the stage like a track star, leaping onto speaker cabinets to get closer to the balcony and jumping into the audience. Todd's energy and enthusiasm never let up. He's like a talented youngster per-

forming at a birthday party for his best friends.

When he comes out to shake hands during "Hello It's Me," Todd always comes back to the piano loaded down with gifts personally delivered to him by his fans, from flowers to hand-made articles of clothing showing hours of careful work. Then, before he goes on to other favorites like "I Saw the Light" or "Heavy Metal Kids," Todd throws his own presents to the crowd, describing each object as he gives it away so that it becomes a very special souvenir for the kid who eventually captures it. While Todd often appeared to be awkward when performing some of his best songs with earlier bands, the first part of his new show is a concert in itself, overflowing with good vibes and the best part of Todd's personality. His physical vitality, the kaleidoscopic variety of the material, and a much improved sense of pacing all combine to make this first section one of the most unusual solo presentations in rock.

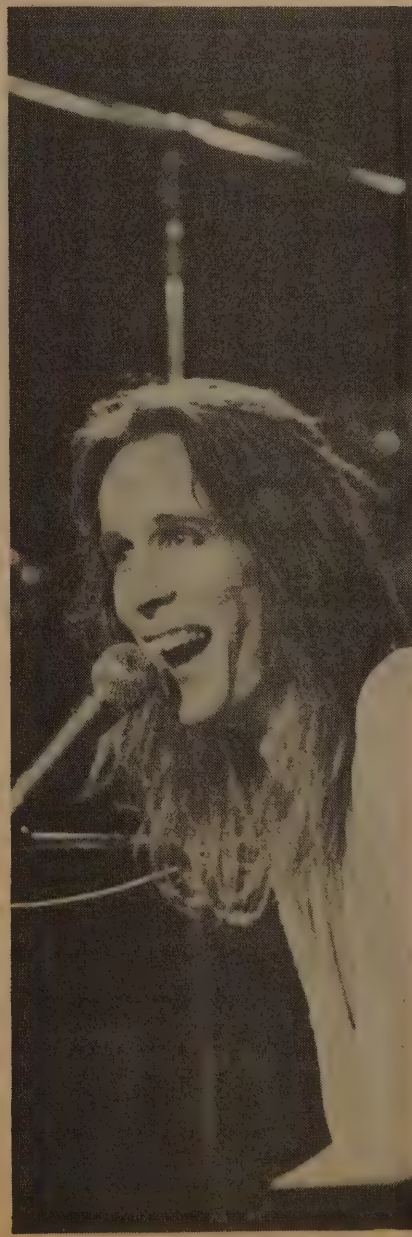
After intermission, Utopia takes the

stage and in the course of an hour and a half Todd's new group explores some of the same progressive musical frontiers introduced to us by such forward looking bands as Yes and Focus, whose approach Todd especially admires. Two long and complex compositions, "Utopia, City in My Mind" and "The Ikon," weave a web of mysterious new sounds and surging rhythms as Todd zeros in on his guitar, reeling off run after run with incredible speed and virtuosity. Todd introduces "The Ikon" by explaining that it is derived from an annual gathering of all the talented people in Utopia, each of whom contributes whatever form of artistic expression he feels will represent him best. The total energy expended in this cultural happening recharges the Utopians' aesthetic and psychological batteries for the coming year.

A real treat is Utopia's version of Nazz's "Open My Eyes," which demonstrates that the band is as proficient at straight ahead rock and roll as they are at their own brand of almost indescribable experimentation. Although

working this closely with a fixed set of musicians is a departure for Todd, he appreciates his new found ability to share some of the responsibility for his concepts with people he trusts, and Utopia's first album, which should be in the works as you read this, will take Rundgren that much closer to the ideal state of things he's envisioned in his imagination for so long.

In a medium that usually thrives as much on sex and violence as the shoddiest television shoot 'em up, Todd Rundgren's sincerity and feeling for his fans is a rare and precious quality. Todd probably could have made it bigger faster if he had been merely an excellent singer, songwriter, guitarist, or producer, but he decided years ago that he'd Do It All or not at all, so many of us are familiar with only a small fraction of Todd's all encompassing master plan. Fortunately we now have his Utopian visions in sound to look forward to, and Todd only knows what can happen when you wish upon a star and have the talent to make your dreams come true. □



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ROCK & ROLL HOTLINE

By Lisa Robinson

This summer sees the return of one of rock's most reclusive superstars. Eric Clapton, who hasn't toured the United States since he was with Derek and the Dominoes back in 1970, will perform in a series of concerts for six weeks. Coinciding with the tour is the release of Eric's first lp since "Layla" four years ago. The record was made at Miami's Criteria Studios under the supervision of producer Tom Dowd. Eric's musicians include Carl Radle on bass, Jaimie Oldaker on drums and Albhy Galutena on keyboards. In addition, Yvonne Elliman of "Jesus Christ Superstar" fame joined in on backup vocals for the album, which will be titled "461 Ocean Avenue" - the address of the house Eric lived in while he worked on the album.

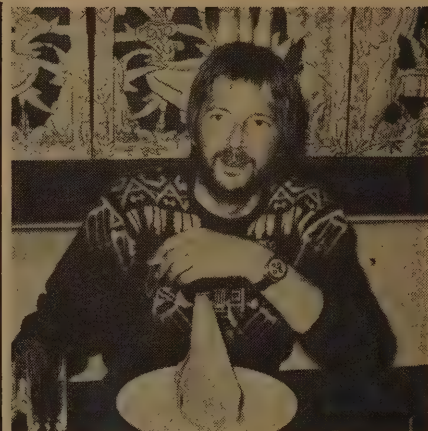
The lp features some original Clapton songs, Robert Johnson's "Steady Rollin Man" and some songs that Yvonne and Eric wrote together. Yvonne and Eric got along so well, in fact, that she's going to be part of the band on this tour playing electric and acoustic guitar with Eric. Radle, Sims, Oldaker and a guitarist named George Terry who Eric met in Miami make up the rest of the 6 piece band.

Opening act on the Clapton tour is Ross, another British rock group managed by Eric's manager Robert

where the stadium holds a capacity crowd of 100,000 people. In all - it's expected that 3/4 of a million fans will see Eric Clapton play guitar again on this tour before the U.S. tour, Eric and his band will headline three Scandinavian engagements in June - in Stockholm, Oslo and Copenhagen.

Joe Cocker, who hasn't been onstage since his 1972 tour, has completed an album in Los Angeles to be titled "I Can Stand A Little Rain". Over Memorial Day Weekend he performed for one night only at the Roxy Theater in Sunset Strip. The special concert was done mostly for friends, people in the industry, and other musicians anxious to see Joe work again. Word was that Joe was more than a bit drunk during the set - and had difficulty getting through some of the songs. His friend and producer Jim Price summed it up onstage when he said, "In order to be a great blues singer you have to get the blues. Sometimes you get them on Tuesday, sometimes on Thursday, and sometimes you get them on Monday night." The concert was held on a Monday night.

Joe's album, produced by former Mad Dogs and Englishmen horn player Jim Price, was recorded in England, Jamaica and Westwood Village, California, over the past two years. The list of musicians is



Neil Jones



Bob Gruen

Isn't it strange that Alice looked strange with a mustache??? (Alice here - with his lady, Cindy Lang)



Dylan at Town Hall.



Bob Gruen

Harry Nilsson and John Lennon took part in the recent March of Dimes walk in Central Park.



Bobby Neuwirth's been signed to Elektra Asylum ... Dylan's label.

Stigwood. Those who have seen Eric in Miami say he's in great shape and can't wait to work. He and the band went to the Barbados for two weeks to rehearse prior to the opening concert at the Yale Bowl in New Haven on June 28th. The biggest date set so far is Columbus Ohio,

impressive on the album - including Henry McCulloch of Joe's original Grease Band, on guitar; Nicky Hopkins, Jim Price, Chuck Rainey and Bernard Purdie, and Cat Stevens' organist John Rousell.

When Crosby, Stills, Nash & Young

perform July 6-7 at the 100,000 capacity Los Angeles Coliseum, on the bill with them will be the Allman Brothers, Mott the Hoople, and the Beach Boys. Promoter Bill Graham wanted to have the show at the Ontario Motor Speedway, but politics got in the way

since the California Jam event, and officials don't want any more traffic tie-ups...

En route to Nashville where Wings will rehearse for their next album, Paul McCartney stopped in Los Angeles. The reason - to supervise a recording session with Peggy Lee - who was recording some of Paul's songs. Rumours about an August U.S. tour for Wings still abound - but it seems unlikely, as they have a European tour to do first.

Don't expect to be able to get the new Rolling Stones album for awhile. The lp, to have been released late June or early July, was still being mixed as we go to press. Mick Jagger was finishing up the final mixes in Olympic Studios in London, and no one knows how long it will take. The cover artwork - usually a reason for the Stones' delays, is finished, but Atlantic doesn't think that the album will be ready until late summer now.

Cat Stevens lacerated a finger in Chicago recently - and was forced to cancel a performance in the windy city as well as dates in Wisconsin, St. Louis, Alabama and Memphis - but recovered in time to do L.A. ... Bryan Ferry was in the States to promote Roxy's lp as well as plan out his own solo lp cover. Whispers were that Bryan wanted either to take a photo amidst the pink bungalows of the Beverly Hills hotel or by Liberace's piano-shaped (with candelabra) pool. His

next solo single is an incredible version of "I'm In With The In Crowd" but won't be out in the U.S. for some time ... they've still got to release the magnificent "Hard Rain's Gonna Fall". Watch for Bryan feature in next Hit Parader.

And speaking of Bryan's group - Roxy Music, they came to the States recently for a brief tour. Only six headlining dates were planned by their agency, Premier Talent, to test the American reaction. They received tremendous reception in all the cities they performed in, especially Detroit and Cleveland, and it looks like they'll have no trouble coming back. It won't be for awhile though - as they have huge English and European tours to complete in the next few months. They're BIG stars over there.

Marvin Gaye is doing a few concerts, so they say. The first few were in Los Angeles and Kingston, Jamaica. Hopefully other dates will be scheduled around the country soon ... Sly Stone got married onstage at Madison Square Garden, in the midst of his sellout concert in June. The bride was Kathy Silva, the mother of his nine month old son, Sylvester ... The latest entry into *real* show biz is promoter Howard Stein, who not only made a debut piano performance with Renaissance onstage at his own Academy of Music, but also has appeared in David Essex's new movie "Stardust". It comes as no surprise to those of us who know of Howard as a

former actor ... and someone whose got stardust sprinkled all over him anyway ... When in Rome: David Bowie, while in New York - was seen *everywhere*.

He went to see Roxy Music headline at Howard Stein's Academy of Music.

Up to the Apollo Theater in Harlem to catch Richard Pryor and The Main Ingredient. To Carnegie Hall to see Todd Rundgren perform for over three hours and then to Todd's private party afterwards. To the Club 82 to see The Dolls and new band Television perform. (David always has to keep an eye on the competition...). At the 82 Club, he saw lead singer David Johansen perform in a dress.

Funny how even though Alice Cooper and the Stones did it *years* ago - it still looks pretty strange ... Speaking of looking ... Alice Cooper grew a mustache recently, and boy, did *that* look strange! He denied the rumor that he grew it so that he could pose for Viva ... Elektra/Asylum has signed Bobby Neuwirth to the label. Neuwirth, who has been on the scene a long time - he used to "travel" with Dylan in the old days - is an excellent singer and songwriter who deserves to get proper recognition at last. Hopefully Geffen's label will do right by him.

Rick Wakeman, whose solo lp "Journey to the Center of the Earth" is way up at the top of the British charts, may be leaving Yes very soon. Stay tuned for further details. □



It was madness and mayhem when Ringo Starr and Keith Moon showed up at radio station KROQ in Los Angeles recently to "help out" with Phlo and Eddie's radio show...



Richard Creamer



Bob Gruen



Bob Gruen

The Dolls caused a stir at the Club 82 when David Dahl performed in a very lovely white and black sequined dress...



Bob Gruen



Bob Gruen

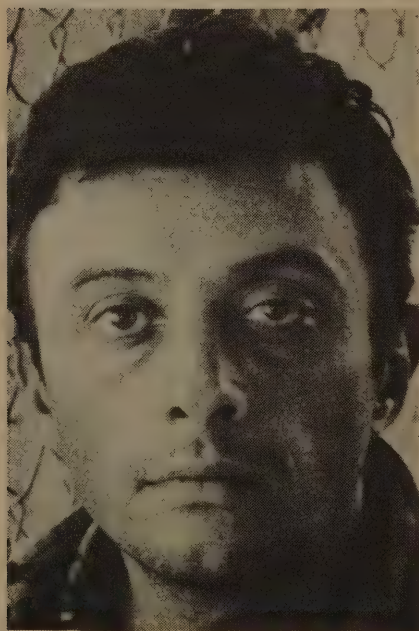
David Bowie was on the town in New York recently A LOT. After watching Todd Rundgren perform at Carnegie Hall, he showed up with Ava Cherry to congratulate Todd at Todd's private party held at the Shun Lee Restaurant.



LADIES & GENTLEMEN: LENNY BRUCE!

By Albert Goldman from the journalism of Lawrence Schiller
Random House (\$10.00)

Lenny Bruce changed many people's lives. He was considered by many - in that way the media has of oversimplifying everything - to be a "sick" comedian during the 1960's when his satirical routines were alternately shocking and dazzling an entire generation. But there was nothing sick about Lenny's routines, nothing sick about his outlook - as he said many times himself, it was the world that was sick. He died during the first week of August 1963, supposedly of an overdose of drugs, and there has been no one who has come along to take his place since.



What there has been recently is a certain amount of Lenny Bruce "nostalgia"; plays, books, magazine articles, and films

about the man's life. Dustin Hoffman has just finished performing in the film role (directed by Bob Fosse) of the Broadway play in which Cliff Gorman starred.

Frank Speiser, a talented young actor, has been performing "The World of Lenny Bruce" on college campuses and in coffeehouses across the country; he brilliantly acts out some of Lenny's earlier "comedy" routines as well as some of the man's later torments with his obscenity court trials. And, this spring Albert Goldman, a long time writer and jazz critic and one who knew Lenny, published the "definitive" biography of Lenny Bruce.

It is probably the best book about Bruce so far, mainly because it is obviously well researched. One wishes that Mr. Goldman's research would have extended itself to the inclusion of an index at the end of this 561 page book; surely it would have been an additional help in assisting future generations of historians.

Goldman - with the aid of interviews conducted by Lawrence Schiller - re-creates Bruce's life from his childhood until his death.

He explores, as is the usual biographer's way, his subject's relationship with his parents, wife, friends, influences, employers - and, in the case of Bruce, the very important relationships he had with lawyers, judges and the police. In addition to the usual biographical material, there is a goodly amount of material taken directly from Bruce's amazing routines performed in clubs, on the concert stage, and on record. Although the written words never can equal the brilliance of Lenny's fast-paced, super charged in-person delivery, the essence is captured.

Personally, I feel there is a bit too much of Albert Goldman in this book. All throughout the reader is subjected to personal visions Goldman has of Bruce, and in too many cases, we really are learning more about how Albert Goldman thinks than did Lenny Bruce. Obviously a biographer is still a writer, and cannot be

subjective about his subject; nor would I want him to be.

Some of the very best biographies have been written with a strong sense of the personal involved. But Goldman seems alternately obsessed with his own interpretations of Lenny's behavioral patterns and with Lenny's actual actions.

There is also *alot* of emphasis on Mr. Goldman's attitudes about Lenny's attitudes about being Jewish, about sex - especially about women in that much-macho world of the 1950's.

It's a subtle thing - but it's there nonetheless: Lenny could handle *his* drug habit but his wife Honey (who is still alive) couldn't handle hers. Women are referred to throughout the book as whores and broads and worse. Occasionally there'll be some reference to some woman who helped Lenny in a time of need and how capable and strong and intelligent she was - but that really is the exception. Mostly they were slepping and typing and cooking for him, and mainly he was getting laid a lot.

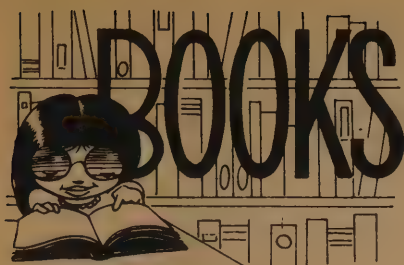
Now in all fairness, I'm sure that this was Lenny's world. But one wonders whether or not Lenny Bruce would have been able to change with the times and be a bit more flexible in relations to his attitude toward women. He might have been; I'm not so sure about Goldman. The women in the book are often caricatures; the outrageous Jewish mama, the whore-wife, etc. Of course it is a book about Lenny Bruce, and out of necessity the other characters must be minor ... but I'm not totally convinced at the accuracy of their characterizations.

Of concern as well, is the constant emphasis on drugs. No doubt there was a heavy involvement of drugs in Bruce's life, but every so often there will be lists, and xeroxed reproductions of prescriptions and after awhile it just seems like so much sensationalism. Goldman's obsessiveness about Lenny's *Jewishness* and the insecurity it caused is a cliché, and comes across at being the author's problem more than anything else.

Somehow ... there is *alot* of hate in this book, and I haven't been able to figure out after one reading just where it is directed. Being the Bruce fanatic that I am, I feel I will have to read this book again to re-evaluate much of this.

But despite my reservations, Albert Goldman's book is an important one to own for anyone whose life was touched by, or is interested in learning about, Lenny Bruce. I still would like an index, a filmography, a discography, (Lenny has at least six lps out) and a bibliography of magazine articles as well as the books Bruce authored himself, but I guess it will be up to someone else to provide all that some day. Albert Goldman has obviously worked hard and long to complete this book, if there is a bit too much of Albert Goldman in it and disturbing as it may be in some aspects, it is still a valid work.

— Lisa Robinson



DIARY OF A ROCK 'N' ROLL STAR

By Ian Hunter (Panther)

"Come on America, take us out of the cold. We're trying hard to catch you but you're so fucking big." So says Ian Hunter early on in this journal of Mott's 1972 tour of America — and the theme is carried throughout. So far, you can only get this paperback book outside of America, but that shouldn't be for long. Ian has managed to do what so many rock stars should have done a long time ago; he wrote it all down (well, presumably all) daily (well presumably daily).



At that time Mott wasn't very big, they had had a hit with Bowie-produced "All The Young Dudes" and Bowie's manager, Tony de Fries was in charge of them as well. But by no means was this tour glamorous; it was Holiday Inns and rushing for planes that guitarist Mick Ralphs was constantly in fear of, and some good gigs, some great, some disastrous. A lot of rushing away from groupies (if you're looking for sordid details of rock and roll sex and drugs this ain't the book for you, as Hunter warns in the introduction), combing through pawnshops looking for guitars, ringing up wives and girlfriends thousands of miles away, and trying to get some sleep. And stay thin.

But the book is always interesting. It paints an all-too-real picture (for those of us who have seen it first hand) of Life On The Road For A Band on The Way Up. Seen through the eyes of an Englishman (Ian thought the Continental Hyatt

House was fabulous??!!) it provides some thoughtful — although thankfully not too deep — insights about our American culture. Ian Hunter is, in addition to being an ace songwriter and entertaining performer, an articulate spokesman about this lifestyle of rock and roll. See if you can try and get this book from a friend in England or Canada, you'll like it.

— L.R.

THE VIDEO PRIMER

By Richard Robinson

(Links Books, \$6.95 Paperbound)

One of the alternative communication forms that has developed out of the electronic revolution is video—the ability to make your own television recordings using lightweight, inexpensive video tape recorders and cameras such as those manufactured by Sony and Panasonic. In *The Video Primer* Richard Robinson gives a full explanation of what video is, what it can do, and how you can use it to replace the network broadcasts on your tv screen with your own tv shows.

The Video Primer explains video on both technical and on non-technical levels. If you can turn on a tv set, you can make a video recording. Hundreds of illustrations back-up Robinson's thorough text. Sections include video cameras, video tape recorders, special effects equipment, production values, recording tv shows off the air, video projectors, color video systems, video cartridges and cassettes, and the other video gear presently available. Special attention is given to the 'portapak' video systems — small, inexpensive, battery operated video cameras and recorders which you can take anywhere to record whatever you see for instant playback on your tv screen.

The book also concentrates on the audio aspects of video, giving full information on using audio mixers, mikes, and other equipment to get as good a sound as you get a picture. (Rock fans will be interested in the complete instructions that Robinson gives for recording a band's live performance so that you wind up with a full audio sound track as well as a video recording.)

In all, *The Video Primer* is a useful instruction manual for making your own television as well as fun reading for anyone who's interested in the latest development in the media revolution.

— John Lemon

ROCK DREAMS

By Guy Peellaert

Thirty-nine year old Belgian artist Guy Peellaert has taken a long distance look at the Anglo-American world of rock and roll from his Paris studio and created over one hundred color paintings that not only reflect the vicissitudes of the rock star persona but have much to say about

the American dream on which the rock dream is based. Blending Polaroids, press clippings, pages from fan magazines, publicity photos, and his own illustrations into strikingly colorful canvases that have a feeling somewhere between air-brushed Instamatics and carefully applied oils, Peellaert's art is remarkable.

The subject matter is, of course, the most striking: The Rolling Stones dressed as Nazi's cavorting with little blonde girls in their bunker; Wilson Pickett and Solomon Burke exuding a greenish glow as they pose beside a pool table a couple of very smooth sharks; Otis Redding lounging forlornly by the structural steel standards of the San Francisco docks; three members of the LAPD standing around the underwear clad body of Sam Cooke.

But the poses that Peellaert has chosen to present his view of America, black and white, country and rock, 50's and 60's, is just the surface truth of his work. His choice of colors, his sense of perspective and technical drawing skill, combine to make his rock dreams flutter into nightmares at times. He has created a haunting impression of the bright lights and the often depressing realities after the show is over.

Rock Dreams has been purchased for publication here in the U.S. It is already creating a stir in Europe and England where editions have been issued and the actual art work auctioned at a thousand dollars a shot. This is a remarkable book, the life blood of an artist who has seen America, good and bad, more clearly than many of us who live here.

An artist who understands that rock and roll is as much a part of the life blood of this country as politics or the economy. I trust that the U.S. publishers will invest the time and money needed to print his art properly. This being the case, I'd suggest you buy two copies, one to keep, the other to remove your favorite pages for framing. It's that kind of book.

— Richard Robinson

S.T.P.

By Robert Greenfield

(Saturday Review Press; \$3.95)

S.T.P., A Journey Through America with the Rolling Stones, is just that, the one point of view, one segment of a saga that has been written about before and will, no doubt, happen again. Personally I'm very tired of reading about Mick Jagger's performance, of what a Stone's concert is like. I've seen it, and it can't be described. But Greenfield has gone beyond that, giving a feel of life on the road on tour with the Stones. And as you read the book you begin to realize that the Stones are often the least interesting part of the event. A readable book, but basically valuable only as historic text for a hundred years hence and for devoted Stones Fans.

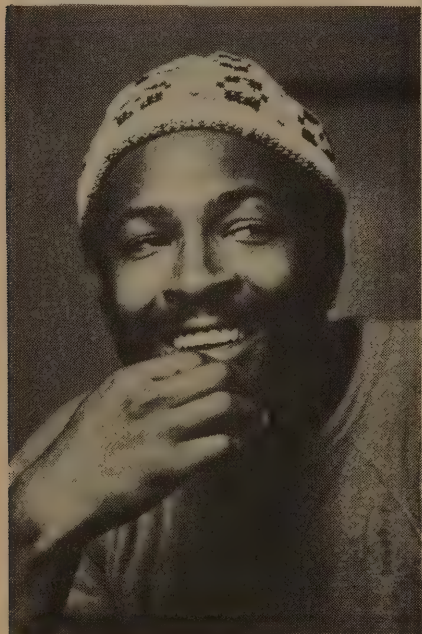
— John Lemon



MARVIN GAYE ANTHOLOGY

(Motown M97 91A3) -

I have been thinking alot lately about how much the music of Motown was *the* music of the 1960's ... not Sgt. Pepper, or the Jefferson Airplane ... but those singles that exploded out of the Motor City by The Supremes, Four Tops, Smokey Robinson & The Miracles, Temptations, and of course - Marvin Gaye. Those jukebox goodies had more to say and more to do with the atmosphere, social conditions and the spirit of the times than almost any other music I can think of.



The recent three-album sets of Motown anthologies - The Four Tops, Temps, Gladys Knight & The

Pips, Smokey & The Miracles, and now Marvin's — are all historically important and musically joyful. Motown is to be commended on their magnificent packaging; each anthology contains a beautiful color booklet with old photos, but it's really the six sides of music that make these packages worth the price.

Marvin Gaye is an enigma, a genius, a talent that comes from somewhere else altogether - and alot of it has been captured within these songs. Side One starts out with The Early Days - 1962 - 1963 and '64, and such gems as "Hitch Hike", "Pride and Joy", "Can I Get A Witness", "You're A Wonderful One". Side Two features "I'll Be Doggone", "How Sweet It Is" and "It Takes Two" (with Kim Weston.) Part of Motown's genius was in pairing its artists together for some incredible duets, Marvin in particular sang with Kim Weston and up until her unfortunate death, Tammi Terrell and did so brilliantly, as songs like "Ain't No Mountain High Enough", "Your Precious Love", "Ain't Nothing Like The Real Thing", will all attest to.

In case anyone might not be familiar with these hits, (and when you listen to Sides One through Five on this anthology it really is driven home how many hits Marvin had), when you hear them you'll realize just how much a part of a generation they were. "Heard It Through The Grapevine" and "You're All I Need To Get By" on Side Five sort of end up an era for Marvin; after Tammi's death he went into seclusion for awhile, gone forever certainly, was the boyish, short haired popstar who appeared so brilliantly in the filmed TAMI Show in 1965. When Marvin

re-emerged, with his "What's Goin' On" lp in 1971 - he was a changing, developing man - and his music (along with the music of people like Curtis Mayfield and later, Barry White) changed the entire form of black music for the next generation.

Previously Smokey Robinson, Brian Holland and Lamont Dozier, and Norman Whitfield had produced Marvin, on this lp - one which sold millions upon millions - he produced himself. Everything changed. There were strings, horns, complex vocal arrangements and lyrics that had alot to say about man's condition. "Mercy Mercy Me (The Ecology)", "Inner City Blues", "Save The Children", "You're The Man", and "Trouble Man" - all on this Side 6, are songs from the 1971 and 1972 period, and together on one side they almost make up an operetta.

These most recent songs, along with his early great pop hits, show Marvin Gaye's talents; his strengths, where he is going and why he is one of our musical greats. "All my records and concerts have been divine," Marvin is quoted in the accompanying booklet. "I am not responsible for any of my success." Well - I'm not so sure about that, but let him be well and hopefully his superior being will allow him to continue to make such incredible music.

— Lisa Robinson

GENE VINCENT: THE BOP THAT JUST WON'T STOP (1956)

(Capitol ST-11287)

With a band composed of Galloping Cliff Gallup, Jumpin' Jack Neal, Wee Willie Williams and Be-Bop Harrell, could Vincent Eugene Craddock have proved any less than great? *The Bop That Just Won't Stop* handily provides all the ample exhibits needed, as Craddock - better known as the eternal Gene Vincent - shows off his 1956 beginnings as a premiere rock-a-billy artist of the first magnitude, presented in a most welcome and long over due reissue that bears full witness to the substance of his legend and legacy.

Vincent rose to fame on the strength of "Be-Bop-A-Lula", an oft-quoted standard that nonetheless seems to have obscured the larger body of his recorded work. Like most of his contemporaries in the genre (Eddie Cochran, Billy Lee Riley,



Charlie Feathers), his reputation was kept alive over the lean years within European rock-a-billy enclaves, largely forgotten everywhere else. His American record company made a half-hearted stab at resurrection in the late sixties, when Gene was making the rounds of the rock and roll revivals, but even then it appeared that they weren't quite sure how to come to terms with his image, uncertain to where or whom his music belonged.



Fortunately, the recent growth of interest in rock-a-billy has solved that particular problem, and as a result Capitol has given Vincent's work a second chance to strut its stuff. California archivist Michael Ochs has appended an extremely revealing and insightful set of liner notes, and the album is understood as an historical package, meaning the vaults weren't combed with a random meathook and left at that. The essentials of Vincent's 1956 work are covered here (follow-up packagings are planned for 1957 and beyond), and each is notched in semi-chronological order, so that the time capsule nature of the collection is brought into startling focus.

Vincent died a disappointed man, depressed about his inability to merge with a newer rock and roll and not willing to resign himself to recorded limbo. But the picture

remains, a crippled (left leg, Korean War) leather-clad jiver, Blue Caps spaced earnestly around him, echo turned on full. Snap your fingers.

-Lenny Kaye

"THE HISTORY OF THE BONZOS"

Bonzo Dog Band, (United Artists UAD 60071)

They were The Bonzo Dog Doo Dah Band and they were funnier than Peter Seller's best movie; cornier than Henny Youngman's corniest joke; almost as witty as Oscar Wilde; sometimes snappier than Noel Coward. I miss them and the times we laughed together.



This album came in the mail like a piece of wedding cake that's been saved in remembrance of a glorious day. I smiled when I saw the cover, thought back on how insane they were and yet how close their music was to being the most perceptive of the Sixties.

All the great Bonzo Dog Band numbers are here: *Can Blue Men Sing The Whites; I'm The Urban Spaceman; Mr. Apollo; Canyons Of Your Mind; Kama Sutra; Trouser Press* ... each song on this double lp set is fine in its own particular madness. There are also the tunes that the various Bonzo's cut alone once the band fell into a shambles, the individual works of Viv Stanshall, Roger Speer, and Legs Larry, their little postscripts to the times they made me laugh.

Oddly enough I don't feel like yelling or shouting about this lp, I don't feel like telling you to rush out and buy it. The Bonzo's were and still are precious to me, but not enough people were listening to them and I doubt if any more are going to listen now. I loved the Bonzo's and I'm going to keep this album as a souvenir of the time when, in their own peculiarly unfinancial way, they

flourished.

Thank you guys, and for this album, thank you again.

— Richard Robinson

"TIME OF THE ZOMBIES"

The Zombies, (Epic KEG 32861)

This double album set gives us the two golden eras of the Zombies. The first, of course, is from the time of the British invasion, when the group went on the charts with numbers like *She's Not There* and *Tell Her No*. The second is from the very end of the Sixties when they came back again to have another hit with *Time Of The Season*.



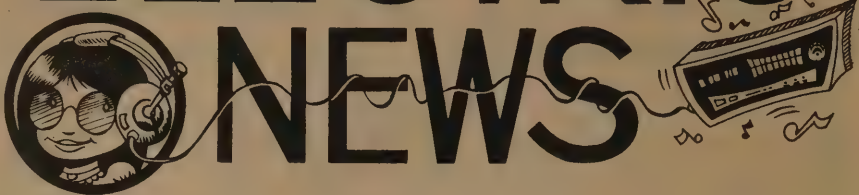
Packaged as Zombies' nostalgia, the double fold jacket gives us press clippings on the early Zombies plus group personnel from their formation in 1963. There's no real dating of the cuts, however, nor is there an explanation that each of the discs included was a complete Zombies' album at one time. I would also have liked a little insight into the second, *Time Of The Season*, Zombies and how and why they managed to stay together through almost five hitless years only to dissolve once *Time Of The Season* went on the charts.

Perhaps most interesting of all is the fact that this album is a Rod Argent sampler ... displaying his work from '63 to the point where he went solo. I especially like his *Care Of Cell 44* and *A Rose For Emily* from the second disc. Both are much more spectacular compositions than *Time Of The Season*.

This is a nice double set from one of the under-rated British bands, marred only by incomplete information which is a crucial prerequisite if an album pretends to present a historical perspective as this one does. Good listening.

— Richard Robinson

ELECTRIC NEWS



By Richard Robinson

Splice-O-Rama

One of my professional passions is audio and for that reason my entire living room looks somewhat like the display counter at the local hi-fi store. Amplifiers, tapemachines, tuners, mixers, and the assorted wires that make them work have run amuck to the point where you need a map to find your way through this electric maze. I was working on my latest syndicated radio show, "Great Moments In Rock", the other week when my tape recorder quit. It was a Revox and I can't complain since I've given it a lot of heavy use in the last five years.

The problem was that I needed a reel to reel tape recorder to replace it instantly, one that would allow me to edit tapes as well as record and playback. I headed down to my local dealer and told him my problem. He was sympathetic and eventually sold me a Teac reel to reel machine. In the process I found out that despite the semi-professional quality of most reel to reel tapes recorders, most of them don't allow you to do editing.

By editing, I mean the recorder must have the ability to free the reel motors and pinch roller so you can rock the tape back and forth over the heads to hear the signal and find spaces between words and music where you can cut the tape using a splicing block and razor blade. My new Teac 3300S does have an editing facility, but only by actually removing the pinch roller from the deck.

I checked out several other of these so-

called 'semi-pro' machines, all selling in the \$ 600 to \$ 800 category and found that none of them really had proper editing facilities. Which leads me to wonder just what all this 'semi-professional' nonsense is. I mean, these decks do take a 10.5" reel and have solenoid operated controls, but basically they don't have the important features you need if you want to produce tapes at home. It might be a good idea if some of these manufacturers paid some attention to the claims in relation to what a tape deck at this price should and can do.

I also discovered that finding the right tape recorder at the right price is a real problem these days. I needed a really inexpensive reel to reel deck to go with the Teac as a method of making copies. I went from electronics store to electronics store and it is amazing how many of them only stock one or two machines. Many stores didn't have any recorders selling for under \$ 300 or \$ 400 despite the fact that there are a number of fine, functional tape recorders for half that price. By the time I'd finished finding what I wanted, a Sony reel to reel machine for about \$ 190, I felt like I'd been through the wars.

My experience leads me to this suggestion: if you're planning to buy any audio equipment, shop around. Not only for the best price, but also because you'll often discover that one store has equipment that other store's don't.



Two new guitars from Ibanez...

Maple Dreadnaught From Elger

Two new Ibanez guitars featuring the beauty of natural maple are now available from the Elger Company. The two new models, Ibanez No. 699S and 699/12S, feature curly maple rims and back in a glossy natural finish and sturdy rock maple fingerboards. They also feature close grain spruce tops. The top models are a six string big bodied dreadnaught and a twelve string. Both have truss rod reinforced necks and deluxe covered tuning gears. If you're looking for a reasonable priced guitar that has many fine features, these two Ibanez guitars are worth giving a play at your local music store. You might also want to try out some of the other Ibanez guitars — especially their line of electrics — that are also currently available.



Kay announces three new rhythm units...

Panasonic World

If you're looking for a lightweight, por-

ELECTRIC NEWS/HIT PARADER

529 Fifth Ave., N.Y., N.Y. 10017

Dear Sirs:

I would like more information about

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Name
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table entertainment center, check out the Model RQ-448S AM/FM radio and cassette recorder from Panasonic. It also has a built-in, but detachable, remote mike. The unit features mike mixing with mike volume control, four-way power operation, variable sounding monitor, auto-stop, VU / battery / tuning meter, a review button, and a 2-watt power output.



From Guild ... on the left the S-100 Solid Body Guitar ... on the right JS Bass 2. Both with hand-carved tops...

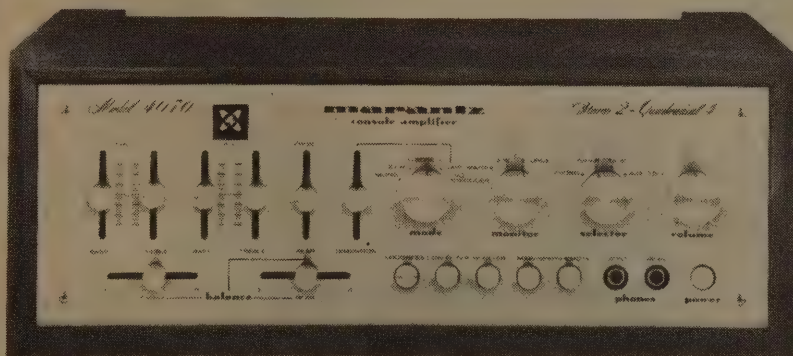


The new Ace-Tone GT-7 Portable Professional Electronic Combo Organ...

New Musical Equipment

Some of the newest musical products on the market include a full featured, completely portable dual manual organ with pedal bass from Ace-Tone. It's their GT-7 portable professional electronic combo organ. It is the first and only organ of its type to duplicate the tone wheel sound without using tone wheels. The GT-7 features a draw-bar system, vibrato, pedal bass, presets, brass mute, and reverb. It weighs 154 pounds. Also

new on the music scene are three new rhythm machines from Kay. There is the basic rhythmmer with eight regular rhythms and hundreds of combinations. And the super deluxe units offering an almost endless number of rhythm and instrument choices to please the working musician. All units are dependable solid state and finished with wooden cases. The units all start on beat and are backed by Kay's written guarantee.



From Marantz ... Model 4070 Stereo 2 + Quadradial 4 Console Amplifier.

New Machines From Guild

Guild has come up with a sure winner with their new electric guitars that feature a natural finish and a hand-carved top. The hand carving is available on the Guild S-100 solid body electrics and JS solid body basses.

According to Guild, this new finish has really caught on. "It's natural at a time when natural things are in. Not only is the finish natural, the carving is also borrowed from nature—expertly hand-tooled by a Guild woodworker into the solid body of the instruments," says Guild.

Besides natural with hand-carved top, Guild S-100 guitars and JS basses are available in sunburst, cherry-red, black, walnut, and plain natural finishes. Build Humbuckers, phase switches, and Grover machine heads are standard on all of the S-100 guitars. JS Basses offer the options of fretted or fretless fingerboard, in conventional or long scale.

New Amp From Marantz

Marantz has added a moderately-priced console amplifier to its new line of Stereo 2 + Quadradial 4 components. The Model 4070 is designed to provide the same Marantz craftsmanship and high performance capability as the top of the line Marantz units in a lower powered (and priced) amp.

Conservatively rated at 70 watts total continuous power, the 4070 produces more than 15 watts per channel in the Quadradial mode. Like all Marantz four channel components, the amp is also compatible with stereo, with bridging circuits producing full stereo power of more than 35 watts per channel. This means you can use the amp for a stereo system and then, when you want to switch over to a quadraphonic system you can do so.

Four channel facilities on the 4070 include Marantz' unique decoder pocket on

the bottom panel, which accommodates an optional SQ-decoder or any advance in 4-channel matrix technology. This enables the user to update the system easily and economically by just replacing the plug-in decoder. And the way quad decoders are constantly changing and getting better these days, such a feature can save you a lot of money.

Built into the amp is Marantz' exclusive Vari-Matrix, a synthesizer that derives four channel sound from both ordinary stereo and matrix-encoded sources. A dimension control is provided for fine-tuning the four channel effect, plus an outlet for the optional RC-4 remote control which lets you balance the four channel sound no matter where you're sitting in the room.

The cost of the unit is very reasonable indeed so if you're looking for a powerful, dependable amp, check this one out.

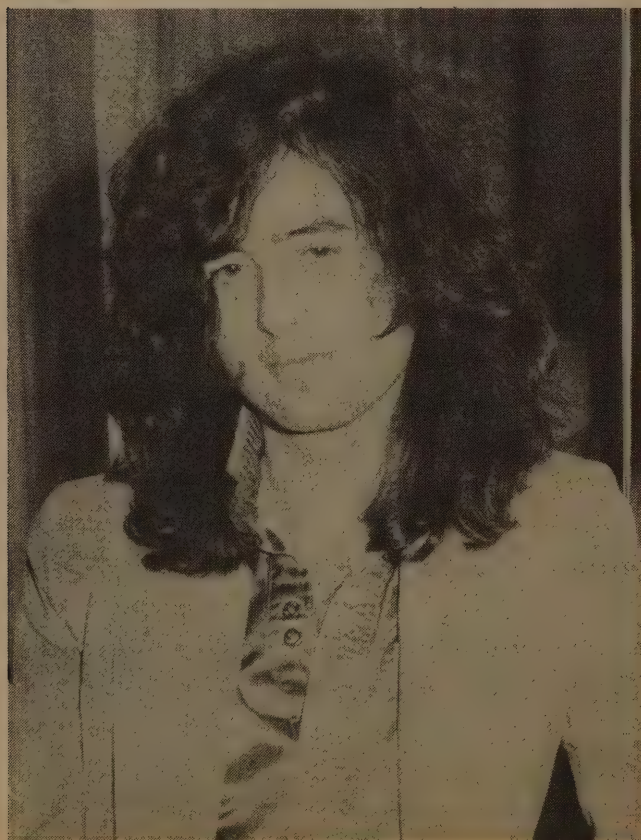


LED ZEPPELIN'S Swan Song

"I think that this label could be something pretty good," said Jimmy Page quietly, relaxing in the St. Regis Hotel after the Four Seasons lunch that announced Swan Song Records as an official label. "In all the cases of the people

involved with us who will be on the label — Maggie Bell, Roy Harper, the Pretty Things - of course not so much with Bad Company because Paul Rodgers was big before with Free - but with the others, they were all with record companies that

didn't do very much for them. We're going to try and pull it off for them, and that's what this record company means to me. Just people who we think have got talent and we can put our backs behind them and get them going.



There were to have been four white swans floating in the pool of the Four Seasons for the lunch, but when rented geese showed up instead and the ensuing squawking and splashing threatened to disrupt what was to be an elegant gathering, the decision was made prior to the arrival of 150 invited guests to leave the pool empty. All of Zeppelin were there, as was Maggie, Bad Company, Richard Cole, Roy Harper, Peter Grant, and Ahmet Ertegun. It was one of those dignified affairs designed to create public awareness of the label that Zeppelin built. A flashier, more show-biz party would occur three days later in Bel-Air, where such things happen with ease; among the guests in attendance at the Hollywood bash were Groucho Marx, Clifford Irving, Bill Wyman and Bryan Ferry.

In New York, Zeppelin were the very

models of what Ahmet Ertegun smiled and described as "businessmen" John Paul Jones and John (Bonzo) Bonham especially - in their suits and ties, looked like they stepped out of the pages of Uomo Vogue. Robert Plant - in a tiger skin jacket and tight fitting powder blue trousers, and Jimmy Page in a pink velvet suit maintained the popstar image. Indeed, all of the Zeppelins were quite the examples of propriety throughout the proceedings; only an occasional song was heard from one of the members of Bad Company - who may have been trying to liven things up a bit.

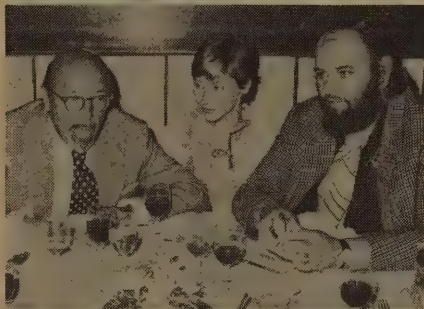
"Let's hope that this will be different from other record companies," Jimmy added later. "Only time will tell. You know-people could say 'oh Zeppelin's label, blah blah blah-' but this way people realize that Maggie, or Bad Company are

on the label as well, and are just as much a part of it as we are."

"Because it would be awful it was like ... oh, the Stones label or something like that. That's why we didn't call it Zeppelin Records ... or Stairway, as someone suggested."

Jimmy laughed and related how the name Swan Song was chosen. "I had a long instrumental to do in the studio one day. ... it was an acoustic guitar thing, and when I finally got through with it someone shouted out, 'what's the title?', and I shouted back 'Swan Song!!' Everyone stopped and said what a good idea for the name of the lp, and from there it just went over to the name of the label. I really think Swan Song is a good name for a label actually," he smiled, because if you have a record on Swan Song and you

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Zeppelin had parties in New York and Los Angeles to celebrate their newly formed Swan Song Records. On hand were all the Swansong artistes - Bad Company, Maggie Bell, Roy Harper, and of course - Led Zeppelin. Atlantic Execs and lots of employees were there - members of the press, but no swans at the Four Seasons in New York. In Hollywood there was Bill Wyman, Groucho Marx, Clifford Irving, and Bryan Ferry. A good time was had by all.

BROWNSVILLE STATION: Waitin' For The Smoke To Clear

By Richard Robinson



Cub Koda is munching a MacDonald's Quarter Pounder and telling me about Brownsville Station's first hit single, *Smokin' In The Boys Room*. "When we put out *Smokin'* it was just a tune for our album. We never actually sat down and said: 'This is gonna be an AM hit single'," Cub explains. "I remember the morning I was told that the thing was a million seller. It took me like two weeks to adjust to that fact. I thought things were really gonna change. I thought you would wake up and would have gold hair and this sort of David Niven smoking jacket on and you were gonna be serviced by a couple of hookers. But it really wasn't any different although it was neat because all of a sudden you'd get recognized in K-Marts when you went in to buy underwear and stuff."

Humor from the boys who brought you *Do The Bosco* and *Cadillac Express*.

Brownsville Station made their first appearance on the blue and white Palladium Records label out of Detroit. At that time they were considered one of the rock and roll bands in America. Of course, that didn't mean a whole lot, since it was the late 60's and nobody was buying any rock and roll. But their's was the preservation of the great rock tradition. The first album on Palladium reflects their roots with tunes like *Roadrunner*, *Hello, Mary Lou*, *Rumble*, *Be-Bop Confidential*, and *Guitar Train*.

"Are you a Detroit band?" I ask Cub.

"No."

"Do people think you're a Detroit band?"

"Yeah."

It sure is fun to talk to rock and roll stars. They're so vocal. Fighting fire with fire I shoot back my own one liner:

"Why?"

Do I hear Cubby giggling as he begins to answer? "Because they're from Ann Arbor and they think we're part of that whole political Macho dope — and we were never a part of that. But they never liked us at all, always thought we were weird because we didn't do drum solos and we play hot dusty blues. We ain't got the blues! We got rock and roll in our veins!"

Would he be more coherent if he didn't eat MacDonald's at eleven o'clock in the morning?

"I don't think there's any geographical delineation as to where rock and roll comes from. Take a group like the Sonics.

They're from Seattle and they're just as raunchy as anything that came out of Chicago like the Shadows Of Night or the Five out of Detroit."

"You know the Sonics album?" I ask, slightly amazed at the reference.

"One of my favorite groups. It's a great album. The great white noise," Cub says.

Now we're beginning to groove. Two old rock and rollers talking about the good old days, when there was a rock and roll alternative to the psychedelic meanderings of the Dead and their followers.

I ask Cub how into all this he is. "I'm one of those guitar players in a band who has the rumored, hyped-up record collection. The guy who goes scrounging around the park at night ripping off old Sun Records from the flea collars on seeing eye dogs. My record collection isn't all that big compared to somebody like Wolf or some of those cats that go out and buy whole warehouses of shit. But it's sizeable. I picked up this one really strange Sun record about two months ago by Ray Harris called *Greenback Dollar Watch & Chain*.

It is without a doubt the strangest Sun record I've ever heard in my life. It's like this hillbilly song but done really up-

tempo and it sounds like a drunken brawl. Where I picked up the record from, this guy has all the master tapes and he was explaining to me who the personnel on the session is — it could be bullshit, I don't know — he just laid the record on me, didn't cost anything, but supposedly it's Jerry Lee Lewis on drums, Presley playing piano and Cash playing acoustic guitar in the background."

Swinging back to Brownsville Station, Cub and I talk about BS's own first album on Palladium, which is a bit of a collector's item in itself. "That record got us out of Michigan," Cub says. "Really, that's what I did. Back in '69 we were the kings of the local scene. We did all the teen clubs and Bar-Mitzvahs and gas station openings. We played that like a whole thing and just decided that no matter what we did, we weren't gonna be part of the Detroit cliché and just said fuck it and split and that was like our ticket to get out of Michigan. I really can't comment on any of the Detroit thing. We were never a part of it."

I ask Cub if there's any value in a band making their own record as they did.

"Yeah," he replies. "I think making your own record would be a good way for a young artist to make a dent. Although it

might be hard to cram five five or six of them into one of those booths for 50¢."

What are Brownsville Station doing as far as their live show is concerned?

"Showing up," says Cub.

Does Cub worry about BS being confused with a rock revival band?

"I don't want to go back to the Fifties. I have no desire to go back at all. When I lived in the Fifties and the Sixties and was in junior high and high school, I was like five foot one, had a lot of zits, and couldn't get any broads at all."

"But now you're a rock and roll star," I say.

"And I still can't get any broads. My sex life just isn't what it used to be."

What then, is the difference between a rock and roll band and a band that plays rock and roll?

"The difference between the two ... simple: one band believes in now, the present, and writing songs about now and the present, and the other band is sitting around bitching about the good old days. When you write rock and roll songs, they should deal with present-day things. Something people can relate to. Relatability is the ultimate factor. Because, let's face it, what else are you do-

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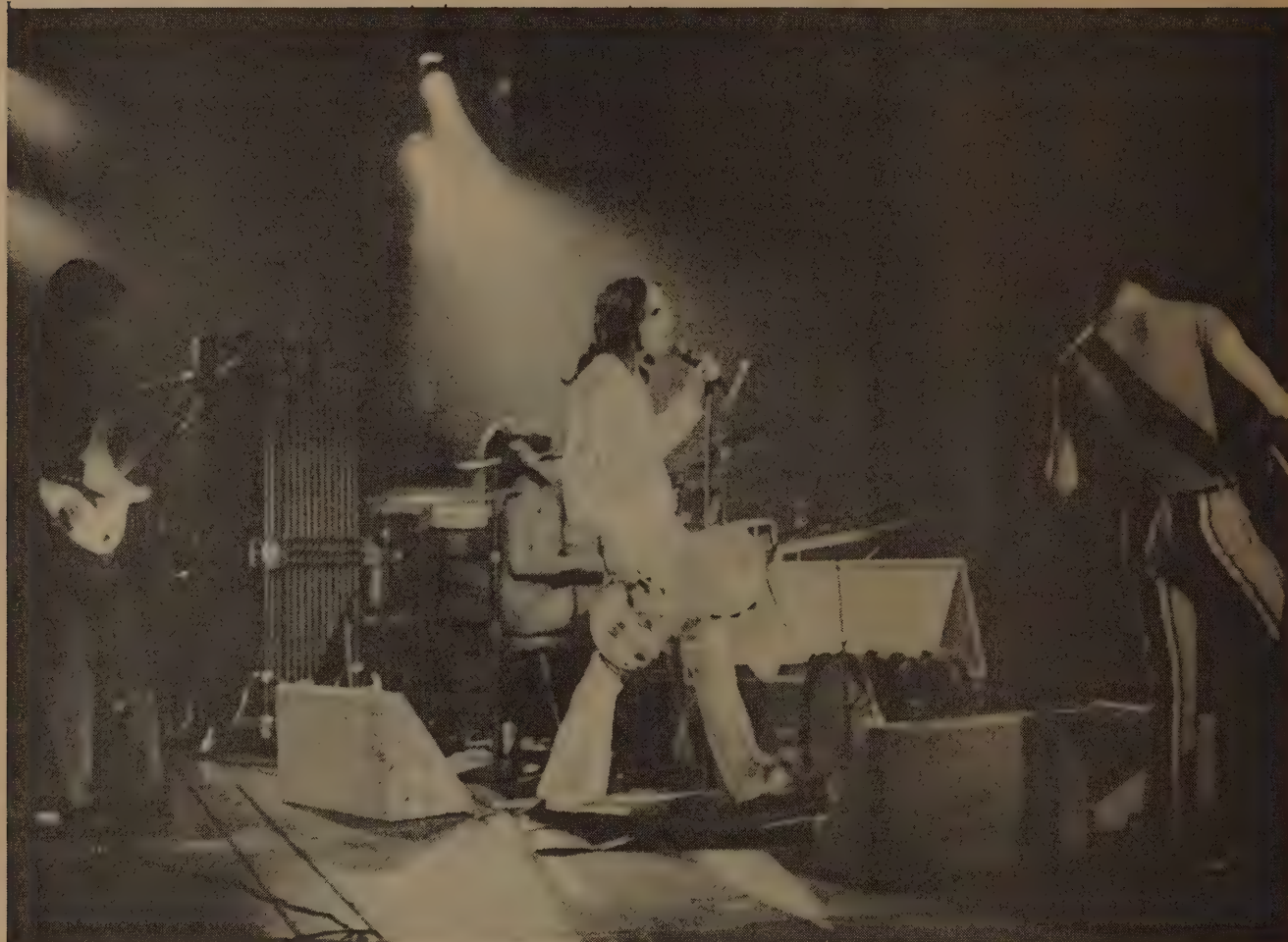


FRANK N. WHO? — Man About Comedy Mel Brooks (left) took time to introduce the members of Brownsville Station to a friend of his on the set of his next film, "Young Frankenstein," during the trio's recent stopover in Hollywood. The group (from left), Cub Koda, Michael Lutz and Henry (H-Bomb) Weck, are hoping to induce Brooks to participate in their own screen venture, "Brownsville Station Joins the Army," about three rock musicians who sue the military establishment to secure a I-A classification. The prostrate Frankenstein, above, by the way, is actor Peter Boyle.

THE HIT PARADER INTERVIEW



PETER GABRIEL OF GENESIS



Bob Gruen

HP: Was it a conscious thing from the very inception of Genesis to do those little 'set' pieces on stage where each song is a story that you're telling?

Peter: The thing is that the lyrical content of the songs appealed to us most of all. We just like the idea of telling stories and, to some extent, it's been there from a very early stage. As far as what I do inbetween numbers on stage: it evolved through having three or four 12-string guitars which need regular tuning. This means there are large silences between each number. So we were lucky if we held a tenth of the audience's attention during these moments. I just had to fill it and some of the stories became somewhat

irrelevant and still are — start running a bit fast from images ...

HP: They may be irrelevant, but they seem to be in keeping with the general tone you set. Did you start out that way, or were you playing *MIDNIGHT HOUR* and *WHAT'D I SAY* and then go on from there?

Peter: Not with this band actually, but I think we've all played it in one form or another. This band started about six years ago as songwriters joining together. The songs we were writing then were very simple, but they were still a bit ... the lyrics were a bit pretentious, full of images. We've been recording since we were about seventeen and as we've grown

older so has the material. But then we went through one or two stages in which we began to tell stories with the music and it seemed that things we liked playing were very varied in their moods and we like that, that contrast, some sort of structure other than the usual verse-chorus-verse-chorus-end.

HP: What about the literary content of the music? It's a very strange but interesting form of literary science-fiction, fantasy-fantasy, reality-fantasy type of tradition that has happened, I guess, from the year one. Who's involved in creating the actual songs for Genesis?

Peter: We all do some words but I think it varies. Sort of pick up influences from





Grimm's *Fairy Tales* To Vennegut. Myself, I like lots of people: Edgar Allen Poe, Louis Carroll ...

HP: Do you see other ways of expressing this, say books or movies?

Peter: Yes, films, very much. I see what we're doing as very close to film. And we're investigating various techniques to bring film closer to what we do on stage. Hopefully we should leave the stories, get the material so set that they hold up by themselves and so it might be suitable for video cassettes or video discs when that type of approach becomes a bit more of a reality.

HP: When you make your music and tell your stories on video cassettes, do you see the band as the visual or an independent visual which you'll create?

Peter: Video cassettes would be completely clear of the band. But on stage I think we'd do a bit of both. I think it's important that you should come over to the audience and that's something that we don't do as much as we'd like to do — people should be able to relate to what's

up on stage.

HP: One of the problems with video is that the record industry has a tendency to think that the picture on the screen is going to be the band ...

Peter: It seems to me that that would be an immature approach, because if things are good enough, and I think it's quite possible for it to be good enough, for it to be coordinated, then you can much more accurately convey something with the orchestra and some sort of conventional classical approach. It's in the orchestra pit, the band I don't think will fill that role but will certainly fill a less important role. Really, there's always going to be an audience for a trained live band, but I think it'll be probably the biggest audience for stories ... sort of either video cassettes or films of one sort or another which are a selection of visual images or a coordinated idea ...

HP: Something to watch ...

Peter: Yeah, where the band doesn't come in. And I think, probably, it'll be coordinated by artists. We've yet to see an ar-

tist emerge as a rock star, which is something that I think will happen. I've seen that with someone who works with the visual images so that they do fifty or even eighty percent of the video cassette while the band creates the music for it.

HP: Have you thought about video live on stage, like the video projection systems that are available?

Peter: We're getting into these things at the moment.

HP: You use a variety of costumes and stage techniques which range from very satanic personages to things which are very funny, like the flower and stuff. How much time do you put into coming up with these things? What motivates them?

Peter: Well, it really evolved for our first headlining tour of England. When we were given the opportunity by promoters and our own finances to do something beyond what we had been doing, then I sat down with my mask maker and started doing some things.

HP: You have a mask maker? Is he a professional mask maker?



Peter: Well, he is now. He's very good. Virtually anything that I want he can find a way to do.

HP: *The concept of the mask as opposed to the costume is a tradition that's interesting — the player with the mask. Are you conscious of that, that it's been part of something that's been going on for a long time, smile and frown masks if nothing else?*

Peter: Well, I'm becoming conscious of it. I look upon everything as things to be learned and I hope to develop a lot more of the things I want to do.

HP: *People like Bowie are also giving shows ...*

Peter: I think I can see a fundamental difference between the way we would like to use that sort of thing and Bowie. At the moment he seems to be sort of like creating a fantasy situation and then playing music like any other band rather than like what we're doing. With us what happens is evolving straight from the act of story telling from each different number. Rather than setting or scenery and then

just being a rock show. The trouble with the visuals used by most rock bands so far is that they're very uncoordinated — just half-hearted grasping at images and, for the most part, the only thing that's worked for me is a very fast succession of images that give you this hypnotic effect and sensation of speed, but I've never been really happy with the visuals of rock bands.

HP: *One of the problems with these visuals is that they're not repeatable. You pay to go and see them and that's it, you can't replay them, see them again when you want to.*

Peter: That's one of the things we want to do ... just a book sort of. We put together a book which will be on sale depending on how much it will cost for color reproductions of the visual things. So people can have them to get on with the music, and this again hasn't really been done properly. The nearest thing I've seen to it was the Procol Harum Grand Hotel book, just sort of very simple designs. I thought it was very tasteful and that sort

of idea is what we wanted to do on this last tour. Hopefully we'll have it together in the future.

HP: *Do you think of yourself as a rock musician or do you feel as if you're from another area of the arts?*

Peter: No, not from another area, but just more interested in looking at things as well as listening to things. And, well take painting, I'm no good at it, but it does seem that when I write lyrics I always get very strong visual images which I would try to put into words, but other than the other way around — writing words and getting images from that — it seems a pity that some of that isn't getting through at all.

HP: *Do British and American audiences have different perceptions of what you're doing on stage?*

Peter: I think there's the obvious things ... because the American market has more money, you're met with the most professional acts, you're met with the most ... it's much more of a profession out here than it is in England. In England if you're amateurish you can get along alright, you can be sloppy, you can lose control of your audience, lose their interest, at various points and if you can get them to clap their hands at the end, you're okay. But it doesn't work over here.

HP: *It's real business here ...*

Peter: Yeah, right. I think it's because of the money and the competition that therefore surrounds it and thus leads to a much higher standard of professionalism. The American audience has seen much more.

HP: *They're mediaized. They've seen a lot and their level of blase is much higher. Do you think that the energies that go on in this country would be beneficial to you staying here and creating ...*

Peter: I like New York very much, I must say, and I doubt very much whether I'd be able to do it but I'd be quite happy, for myself, to live six months here and six months in the English countryside which is where I feel the happiest. But you do pick up off the sort of energy around here.

HP: *About your shaved head, was there any particular reason for doing it, or was it just whimsy?*

Peter: It was almost as simple as it seems. I have several reasons. First and most obvious was that it was a cheap gimmick to make me money. Second is that it's an outward sign of the spiritual desert that lies within. I have a clairvoyant woman that I go and see and she told me that in my last lifetime I was a Mohican Indian and I had my brain removed ...

HP: *Do you have to maintain it?*

Peter: Yes. Shave it every day. It's no less logical to shave the top of one's head than it is to shave the bottom of one's head. It's just less conventional.

HP: *It must really wreak havoc with the poor people who are finally accustomed to seeing a long haired rock and roll band shuffle in and out of airports. Do you have little old ladies come up to you and ask you what the reason for it is?*

Peter: Most people pretend not to notice

(continued on page 60)



CARLY SIMON: No More Time For Pain

By Lisa Robinson

There aren't all that many people in the music industry whose success has been marked by the absence of a bitchy remark ... or an occasional complaint of "hype" or ripoff ... whatever, but Carly Simon really is one of the rare few who *made it*, and did so with the cheers and the total support of just about everyone who ever met her. To write about her is to possibly fall into the trap of making her sound a bit Pollyanna-ish; for she

is lovely, seems completely happy - almost glowing with a sense of inner calm and peace that her recent love and family have so obviously brought to her. Yet Carly is a strong, sharp and sexy woman who seems to be able to handle her life with wit and ease.

When you enter her home in New York City you immediately see the love she has helped to create. The house that she and James and Sarah

are "slowly growing into" - as she puts it - is filled with plants and sunshine and bright colors. Although the pair have certainly made money these past few years - and neither Mr. Taylor nor Ms. Simon had early financial struggles - their home isn't a bit ostentatious; no touch of that rich hippie look surrounding so many rock people. But Carly isn't like other rock people, she's a private person, intent on maintaining the reality of



Ed Caruffi

her home and family. In between making music of course - whether it's on her own or James' albums, and involvements such as his recent tour.

"I get very involved with James' records," she smiled. "As if it's my own. I really do care about the performance. I helped out by doing background vocals, and I went along on the bus tour - of course it has been hard lately with the baby. Whenever I do have free time - like if Sarah's napping or something, there are so many household type things to be done. I certainly don't feel it's been the most musically creative moment in my life. But that's all right, there are rises and falls to everything. This just hasn't been one of my songwriting times."

"Hopefully this summer I'll have more time to write. I'll just have to set aside a couple of hours every day when nothing else can get in my way. Also, I hope I'll get more sleep so I can be more coherent!"

Carly claims that she's always been vaguely disorganized about writing, it would always be a case of waiting for the moment to hit her. "I'm really not a very prolific writer - I have to wait to be inspired. Perhaps I could live in the kind of situation where I would be commissioned to do songs - like if I had to do a Broadway play or something. I like deadlines, I like that feeling of accomplishment afterwards."

"I certainly have to have a deadline as far as albums are concerned," she continued, all the while rocking baby Sarah in her arms. "I need to know that I'll be doing an album in September let's say, so I have to have songs ready by then. Like last year - I knew I had to get an album done before the baby was born because I wouldn't be able to do it afterwards. As it happened, going into the album I didn't have all the songs ready, and I had to do two of them - 'Man on My Mind' and 'Misfit' while I was doing the album."

"But I'm always writing a verse like an hour before I go into the studio, it's always like that," she laughed. "I say to Richard (*Perry, her producer*), 'well Richard, I'll finish this song tonight and then we'll go into the studio and do it', and Richard's never heard the song before he gets into the studio."

Carly's been with Richard Perry now for two albums, ("No Secrets" and "Hotcakes"), "This is the first album I've done with the same producer I did the last album with," is the way she puts it, but she's not sure of what will happen in the future. "Richard will certainly produce my next album, but I might want to

change after that, if I decide to go in a totally different direction," Carly explained. "But what I mean by going in a totally different direction musically would be something like different backup sounds, different production sounds ... not so much the songwriting."

"Of course - who knows what will happen, maybe Richard will go in the same direction with me. He's capable of an awful lot and we've influenced each other a good deal. It might continue to be a good partnership. I really do like working with him and we've come to a point where we understand each other. Toward the end of the "Hotcakes" lp I got to a point where I'd never felt so good with Richard."

"I have command over the final product of course, but we do talk everything out," she continued. "It should be that way - a good producer should interpret. Richard is a genius at what he does ... that's not to say there aren't good producers, but he's the best at doing what it is that he does. He's just very good at being Richard."

"You know," she smiled, "Richard is very high in the area of conserving himself ... if he goes to a city he can tell you where to get the best cheeses, - anywhere - or the best late night meals. Or if he goes to a hotel and doesn't like the room they give him he asks to see another ... or to have the bed changed. He really should put out a magazine on how to live comfortably anywhere ..."

Carly pointed towards the music room she was in the process of furnishing and talked about how she writes her songs. "I wrote just about all the songs for the last album on the piano. I wrote "That's The Way I Always Heard It Should Be" on the piano, but then after that I used to do alot on the guitar. I took a few lessons as a kid, but I certainly forgot everything I ever learned and had to start from scratch with the piano. However, I do believe that you never forget the fact that you've acclimated yourself to a musical instrument as a child if you've had those lessons. The piano I have here I play occasionally to pacify the infant, it really works with her."

"Of course," she smiled that dazzling grin, "I only can play songs that she knows. I can't try anything new. So ... when I want to put her to sleep I just play "Mockingbird" ... she adores "Mockingbird"! The neighbors must think we're terribly vain."

In terms of musical collaboration with James, it's not something that

they attempt often - on "Hotcakes" they co-wrote "Forever My Love". "It actually took sibling rivalry to get James to write that song," Carly recalled. "I'd been asking him to write a song with me for a long time, and he's a great procrastinator - as I am too. I had the melody and asked him to write the words for it, and he kept saying yes ... sure ... Then one time his brother Livingston came to visit us and I asked Liv to help me with the lyrics. So Liv started working on it with me and immediately James was in there - James started to write the lyrics and he finished them ..."

"It's hard to have a truly professional relationship with your spouse," Carly said thoughtfully. "Hard because there are so many underlying things ... you can't really feel as free to criticize as fast as you might just a regular partner. I really feel that there's an area of sensitivity if you're in the same field as your husband."

Carly performs rarely, but says that she misses it. Part of the problem - and her general discomfort about live concerts - is that she rose to such tremendous fame recently that there would be no way for her to perform in an informal atmosphere, or a smaller hall. Not wanting to headline at Madison Square Garden - or even a Carnegie Hall, ("I'd prefer to sing in a supper club with drinks clicking," Carly confessed - there aren't that many options open to her at this point. "But I do miss the exhilaration of performing," she admitted.

"There have been some shows I've done where I've just loved the audience and I've loved the audience loving me. It's obvious that anyone who wants to perform does it because they want to be loved. That's no secret." The possibility was open at the time we talked that Carly might make some appearances onstage with James during his month-long spring tour. But as far as anything in the future, Carly in concert is still something that will require more consideration.

Discussing other aspects of trying to keep their life as private as possible, Carly said, "You know - when we've gone away for the summer and kids have tried to find us, it's been unbelievable. I'm afraid it would even be worse this summer because I'm more well known now. James' house was one of the tourist stops on the bus. I really hate that, I tell them politely to leave. Sometimes kids would walk through the woods and they'd see James working in the fields and they wouldn't recognize him as James. And they'd walk up to him



Ed Caraeff

and say 'does James Taylor live here?' and 'do you think we could meet him?'."

"If it happened once a month or something it would be all right, but it happened four or five times a day, and you really feel imposed upon. In New York City people are a lot cooler. The place we were hounded in the most as far as people wanting our autographs and stuff was Japan. There were lots of fans there. But - even in New York, we were with Paul McCartney the other day and when we went back to his hotel with him there were kids waiting outside there for him. Of course he was a Beatle and that's a separate issue."

"Sometimes I think, 'how can anybody want to meet me?'," Carly continued, "or want my autograph or anything like that. And then the other night I went to see Frank Sinatra - and there I was in an idol worship situation ... it was like decades of idol worship on my part ... and I met him afterwards and I just lost total control of my facial muscles! I was really just spastic. And I

thought to a lesser degree maybe that's how people feel meeting me. And I thought - god, how peculiar ..."

We discussed Carly's lyrics on songs like "Haven't Got Time For the Pain" and "Safe and Sound" and how very positive they seemed. Words like "They're putting out too many phonograph records I think I'm gonna have a baby" certainly revealed optimistic feelings of a changing woman. "I feel so much more positive in my personal life than I ever have before," Carly agreed. And it really is recent, I can date it to last September. That's when everything started to click, and I started feeling positive about things. I do really feel the way those songs sound - I'm in a pretty good frame of mind."

"It's so insane really, not to be able to accept happiness," she continued.

"To think that you always have to pay for it in the future. To feel that happiness is the rarity. Almost everyone I know goes through a very self-destructive period with the opposite sex; it's nice to be out of it."

I wondered if James had changed

since becoming a father, and Carly said, "He really relates to Sarah beautifully. One of James' characteristics is that he's kind of remote - he doesn't draw people out. You can tell that in his music. But with Sarah he kind of looks into her eyes more deeply. You know, I always think of James' eyes as like 400 watt light bulbs, his gaze is very strong - full of energy. And it's hard for him to look at people because I think he knows the effect of his gaze is quite remarkable. James' eyes are extraordinary ... Maybe that's because I'm a loving wife and fan. But I notice that with Sarah he's very kind of soft ... not quite as intense."

As Carly continues to talk about her domestic life she smiles and says, "We both sing a lot around the house, and we sing to Sarah too. At night we do like a sentimental movie number where the baby's in the crib and the mother and father stand over the crib and sing 'hush little baby don't say a word' ... you, the *other* version of 'Mockingbird'. It's *vedddy* quaint .. if you were to look in at night you would see a very tranquil scene."□





GOOD TIMES WITH LOGGINS AND MESSINA

By Ian Dove

Loggins and Messina is a band that can make you happy, nothing intense about Kenny (Loggins) and Jim (Messina) when they are onstage or off — it was probably no coincidence that the cover of one of their recent albums showed the duo handling, with apparent expertise, a large yacht, sailing on a sunlit sea, with them looking healthy, tanned ... and smiling.

The L&M music is like that: healthy, tanned, smiley.

And even that is interesting because the prehistory of Loggins and Messina comes from enough dissolution to make any serious musician disillusioned. Messina once recalled his Buffalo Springfield days by simply saying "it didn't work. Five writers, five supertalents, together for two years. There was really no way it could stay together, even though we were riding on the crest of that huge country-rock wave."

Neil Young was the first to leave Buffalo Springfield, striking out on his own in a direction that eventually led him to another rock conglomerate, Crosby, Stills, Nash and Young and an occasional repeat of the same problems that beset the Springfield organization.

And Messina went with Richie Fury to form Poco — continuing more or less the same line hewn by Buffalo Springfield — and then Messina split from this because, again quite simply, "I needed a change." That was 1970.

In 1974 Loggins and Messina are very well established, apparently undergoing none of the trauma and dissent that characterized Messina's early groups.

The way Loggins came into Messina's orbit has been well documented: Kenny Loggins, performed in small clubs, songwriter, wanted to do a solo album and Messina agreed to produce it. Messina had strong credits in this area having produced three albums for the late Springfield band, and also all the producing for Poco. Studio singing, working out the charts together soon convinced both musicians that a musical marriage would be very com-

patible.

Originally the union of Loggins and Messina was frowned upon by their record company, Columbia Records. Jim Messina said: "They still had the idea, despite the fact that the first album, 'Sittin' In' was a real team effort, that Kenny was the artist and I was the producer. It was only after we agreed to go out and perform together, to promote the album, that they fell for the idea."

Actually this presented some problems: whereas Kenny and Jim were prepared to get out on the road with the band and the album, several of the musicians on "Sittin' In" were session men, with studio work, homes and families, and uncool memories of life on the open road, the hotel rooms, the road food, and so on.

Much persuasion and in the end only one of the original album musicians dropped out, although this did set the first official debut tour of Loggins and Messina back six months while a replacement was found and rehearsals took place.

So enter Loggins and Messina, new band in the land. And an initial stage act that was identical with the "Sittin' In" album (that really pleased Columbia Records).

Loggins and Messina started as a bottom of the bill opener but received standing ovations from the discerning wherever they played. "It was embarrassing really," confessed Messina. "But we had been living with our music for such a long time and to us it became natural and unforced. Of course, the critics started putting it into categories, mainly that we played country rock. Not so. I don't think we are into any one kind of style. I listen to our records and no two songs sound in the same bag to me. On some of our songs we can hear a little jazz but mainly I think of it as good time rock 'n' roll. No messages, no statements and certainly no depression."

Kenny Loggins did allow himself to say once that he felt the whole country was screwed and doped up and that the kind of music they played, and wanted to play, could act

as an antidote to all this — which is a message of a kind, I suppose.

Quitting Poco and teaming with Loggins has had an effect on Jim Messina's songwriting: he's writing songs! One of the personal drags for Jim during his tenure with Poco was that Richie Furey wrote most of the songs in the group (Messina's best known Poco song was "You'd Better Think Twice," prophetically). Richie has a lot of energy and much of it was in his ego, although I'm probably as guilty of this as he is, because I did walk out of the group. I started to find the arrangements boring night after night but couldn't do anything about it. One of the better things about Loggins and Messina is that we are both individual artists working within the framework of one group.

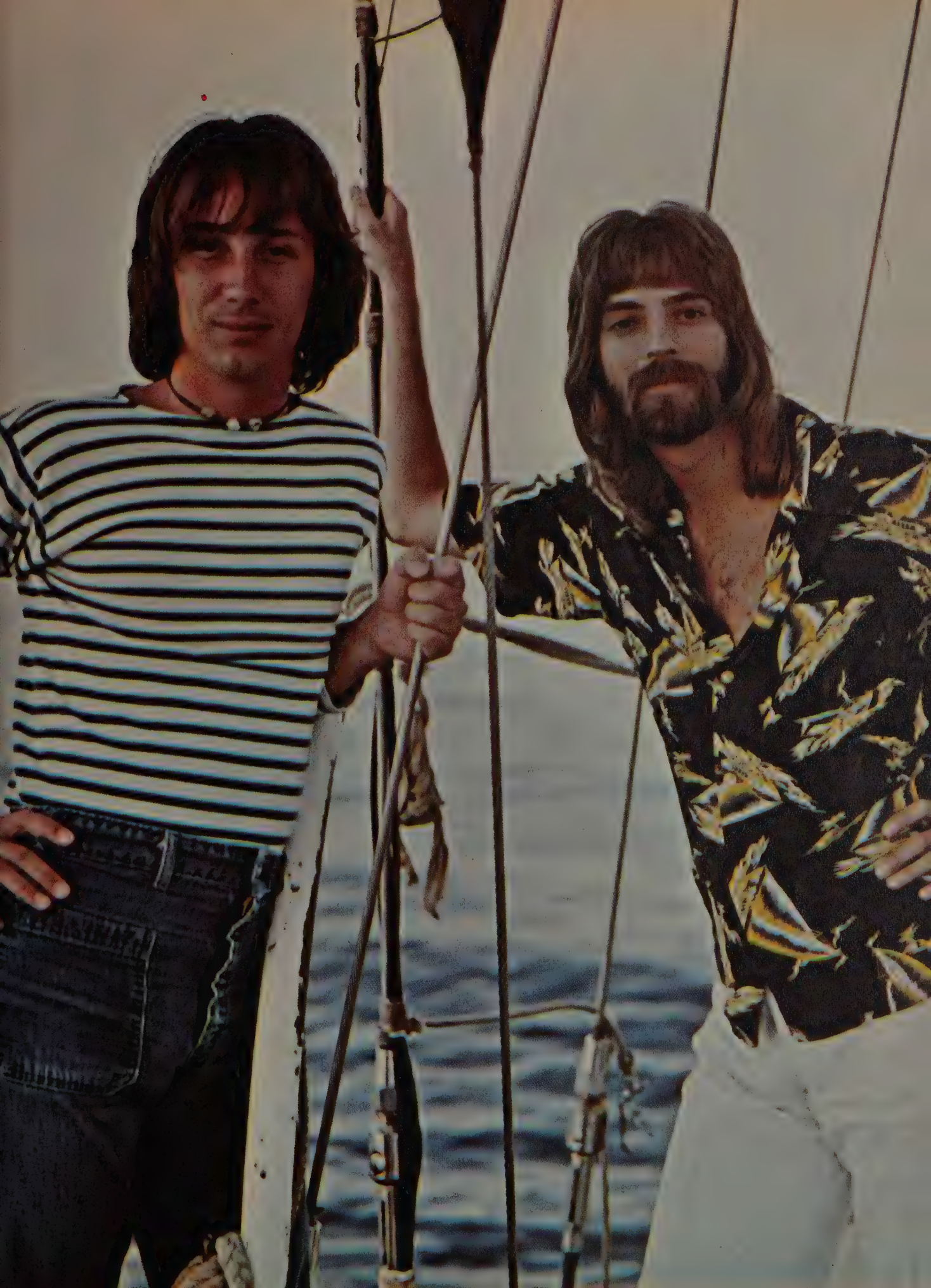
We'll probably make solo albums — there's no ego hassle like that.

"So far we find Loggins and Messina very flexible and also very inventive and we can do a solo number — Kenny with his guitar, for example — and move through all the changes right up to a full number with six musicians. We may be two separate artists but I don't think we will be going two separate ways."

Time is a great healer. When Loggins and Messina started out on the road, there were the inevitable requests from the audience for Poco or Buffalo Springfield songs, which kind of bugged Jim (only natural). "It wasn't where we were coming from at all," said Jim. "But now after a couple of years touring it has finally died down, although I still get asked if any new — or rather old — Springfield or Poco tracks will ever be released. I don't think so, all the tapes I heard were either very rough or just out takes of songs already released. There would really be no point in releasing them — they certainly don't do either group justice."

Meanwhile Loggins and Messina move along smoothly — a fine album of the group working live has just been released — and a couple of big tours have been lined up.

No messages. Just good time rock 'n' roll. □





RINGO-MOVIE STAR

That "loveable," "shy," "quiet," "whimsical," and - perhaps - "least clever" of the Beatles, Ringo Starr, himself, blinks his eyes and then stretches out on the couch in his suite in Atlanta, Georgia's Stouffer Hotel. This man is neither loveable, shy, whimsical, or unclever. He is a thirty-three-year-old adult whose hair is liberally flecked with grey. Black rings encircle this man's eyes. Here is a complicated individual who is a little bit cranky, very fatigued, and extremely concerned.

Why is Ringo Starr in Atlanta, Georgia? He's turned up for an extremely practical reason. Ringo is doing his best to be a big-time movie producer and movie star! Eight hundred thousand dollars have been invested in a freaky, crazed, rock musical horror movie called *Son of Dracula* which Ringo has produced. In this film, Ringo plays a 200-year-old Merlin the Magician, and his new but good friend Harry Nilsson has not only written and performs the film's score but also stars as Dracula's neurotic and misguided son.

Both men have come to Atlanta to attend the world premiere of the flick scheduled in a city far enough away from the media to suppress the conclusion that many people seem to

have come to privately, the conclusion that *Son of Dracula* is a stinker. No wonder, Ringo looks worried! He's also a bit annoyed. He's tired of being asked if the Beatles are re-joining; he also may be tired of questions in general. Think of the many, many times that tape recorders have been shoved into this man's face while flash bulbs have popped incessantly away. Ringo Starr is a man who has had it and it's an effort for him to have to have it again.

"To most people," he comments quietly, "I am the quiet clown that mothers love. That's my image. I may be a gentle person but I'm also a rowdy one. I'm like everybody else. But I'm the one people are prone to believe only nice things about. For example, people believe that Ringo has never been drunk. I have been drunk but people will laugh off the truth because they don't see me that way. It's John Lennon that's a drunk; it's Harrison; it's McCartney. But it's never Ringo. The only trouble the Beatles ever had with what people thought of them was when we broke up what they thought we were."

"To talk about our playing together again is silly. We have never sat down as four individuals. Some newspaper started the rumor that we

were getting together just like some DJ started the rumor that Paul was dead. People start things up and we have to answer to them. So don't start them."

"Soon, we'll tell you if we ever are going to get back together again. And right now we're not. We each have a lot to do and if we say, 'Maybe next year,' then there's all the rumors again. So I feel the only way to answer people is to say, 'No!' because if you give a hint of anything then you get crazy with phones and the press knocking on your door."

Ringo yawns, almost involuntarily. He turns to time present and his trip to Georgia. "It's hard work to produce a movie," he says vigorously. "It's the hardest job I ever did in my life. It takes so long out of your life. That's one reason why I am very concerned about *Son of Dracula*."

"We also put a lot of money in this movie. Harry's performance is great. I don't think it's the best movie ever made, but I don't think it's the worst. It's entertainment and I always try and make entertainment." Ringo grins wickedly. "You must listen to my albums," he cracks.

"And that's what I was trying to do

(continued on page 62)



Richard Creamer



BILL WYMAN:

My Voice Was My Biggest Fear

By Richard Robinson

"Nobody knows what I'm like, whether I've got a sense of humor, whether I'm short or tall, or happy or miserable," says Bill Wyman as he lights a menthol cigarette and slouches down into a comfortable position on the couch in the living room of his suite at New York City's posh Hotel Pierre. "People meet me and say, 'Man, I thought you were about 6'4'.' I'll say, 'No, I'm 5'7" and skinny, you've just been compensating for me.'" A smile flashes on his Ed Sullivan stone face. "It's true. Because we are all sort of short and very thin, so people think we are tall 'cause they kind of correct it. So whenever they meet us they always think we are too short."

Bill Wyman isn't giving interviews to prove what his life size is, however; he's in New York en route to Los Angeles because he's just released his first solo album and there's promotion to be done. But his promotion is gentle, more like a chat with Bill Wyman with a little talk about the album scattered through the general conversation. "Very few people know what I'm like or know what Charlie is like or knew what Brian was like or know what Mick Taylor is like. So I have to do some promotion, really. I'm not really

known to the public except as being in the background in a shadow looking miserable, or whatever it is, or they see me on stage. But I'm still very unknown to the average person."

He has a genuine shy modesty about himself, although I find it hard to believe that anyone would have trouble recognizing this fifth of the satanic Stones. He says that he's not given many interviews: "It's all very new, a lot of work that I've never done before. It was always sort of 'let's talk to the bass player', but, basically, interviews usually come from Mick and if they can't get Mick they go to Keith. I was always like the nth choice, you know, but that was alright."

As we talk, my initial reaction is that he's eminently real. There is no Rolling Stones 'aura' about him as he sits talking to me in an expensive pair of faded French jeans and cowboyish shirt and checked blue and white socks and thick heeled lace-up shoes. He gives the impression that he's just a hard working bloke who happens to be in a band with a bunch of mates he refers to casually as Mick and Keith and Charlie. The conversation turns to records as I ask him about his own album. We begin to talk about the roots of the music and he reveals

himself as passionately involved with rock, knowledgeable about the roots of the music, enthusiastic about old records no one's ever heard. I just about hold my own as he runs down some of his favorite influences.

"The Stones sort of brought to everyone's notice a form of music in Chicago which had gone past everybody and I think a lot of the things I listened to also have gone past them. They pass a lot of kids — the New Orleans thing in the late 40's and early 50's in the very beginning with Fats Domino before he became popular and Huey Piano Smith and all those things. Also which is like what Dr. John is pulling together for people and Lee Dorsey did a bit and Allen Toussaint and all those kinds of people. It's a great style of music. I always think, 'Why the fuck don't people listen to that now.' Kids have never heard of that."

"I just think it wasn't exposed enough and it was always the better known artists who copped it off of the lesser known artists and then covered it. That happened with groups like the Coasters and their original hits were all done by lesser known artists. We did a lot of it. The whole British thing in '62 and '63 were all cops off lesser known American artists. And



Mike Putland

Mike Putland

the records never came to England. 'If You Got To Make A Fool Of Somebody' ... Freddie and the Dreamers did it. And the song 'Money' was done in England. Thousands of those songs were done there because they never came to England. If they weren't top 10 records, they never made it over to England. There's a nice band in America that's doing good stuff, Commander Cody."

Bill is not only informed about the roots — especially New Orleans roots — of rock, he feels that it is the basis of the music he's trying to make. "Part of the outlook of this is looking at music that came before the Sixties. Like in the Fifties and Forties and the Thirties. And even back in the Twenties. The music I especially listen to is Twenties and Thirties blues. Very early blues. Very early hillbilly music from the Thirties and Forties. Before Hank Williams. People like Jimmie Rogers."

We talk about Irma Thomas, The Fortune Tellers, Ernie K. Doe, Benny Spellman, The Spiders. Then about Jimmie Rogers and Cliff Carlisle. I point out that kids today are too far removed to know that these people are the roots of their music. "You

should be able to go into a store and get the stuff," Bill says wistfully.

"You cannot buy a record by someone like Lightnin' Slim for instance or someone like that who did really basic blues stuff. You have to really search and then of course, you aren't even going to know this guy's around unless someone tips you off and turns you onto him.

"And that's the problem. We had that problem when the Stones started. We couldn't find authentic blues records. We had to send away to America for them and now if you search for one of your favorite records that came out in the Fifties, or even in the early Sixties, they are deleted. Fortunately, some record companies keep coming out with them. Like the Sun Records thing.

They brought out Johnny Burnett lps. Atlantic did the whole thing about The Clovers, The Coasters, Chuck Willis and they are bringing them out and now they are available to people."

Are there any particular types of music which Bill feels have been a major influence on his music?

"Apart from the country ones, which are derived from the Thirties

really, Thirties hillbilly, it's almost country blues in a way because you've almost got Louis Armstrong in a way with a slide dobro player when you talk about a guy like Jimmie Rogers. I've got tracks of him yodeling with a whole section behind him and it sounds amazing to hear that yodeling sound with muted trumpets behind it. The rest of it is New Orleans and very early Fifties. Like '52, '53. Because most people think that rock and roll started with 'Rock Around The Clock' and 'Heart Break Hotel' in '55 or '56, but it didn't, it started with 'Lawdy Miss Clawdy' in 1949-50 or '52, that was amazingly early. And a whole bunch of artists in '52 and '53. Joe Turner and all those people."

We're getting comfortable and the interview is rolling along, less of an interview than a conversation about mutual interests. Bill seems at home as he lights another cigarette and places an ash tray at his elbow. It's only later that I realize that he probably is at home ... after all he's spent at least a life time in one hotel or another during the past ten years. Talk turns to Bill's album.

"The whole idea about doing this album is that I could do some of the things that I was never able to do in



the Stones," he explains. "You know, I have quite a large interest in music, various kinds of music that I really dig listening to and my style in all these years has started to go in various kinds of directions and I can fulfill part of that thing with the Stones, that is one part of the music. But there are a lot of other parts that I just couldn't get going anywhere. It all came out eventually, all the things that I like, all the hillbilly and all the very early blues stuff."

We talk about the album and particular cuts. Bill is proud of what he's done, although it appears that he can be as critical as the next listener. "The voice was my biggest fear on the album, actually. I knew I could do the music. I knew I could write the songs, knew I could produce it, and arrange it, but I had to wait to sing until the time when I had all the tracks down and there I was, sitting in the studio, and it was time to sing. I had engineers that I knew really well and hoped they wouldn't laugh."

"And then I set the words up and we dimmed the lights and got absolutely everybody out, nobody was there, and then I started to moan quietly and mumble a bit and gradually I got confidence." He laughs as he retells the experience. "And I really did a few of them over afterwards because I found that the more I did it over a period of three or four days, that each time I did it, they got better and better, so I just went from song to song and then I thought 'Well, I can do this one better', so I did it better."

"And I kind of gained confidence that way, but at home, when I was writing the songs, I wouldn't sing in front of my old lady or anything. I would wait until everybody was gone from out of the house and then I would get the mike right up close to my lips and almost whisper the words into it. Switch on to playback and really be embarrassed, listening to myself." Gone is the tough guy image, you have to just be yourself when you tell stories of sitting at home secretly singing into your tape recorder.

'White Lightning' was the first song Bill did for the album. "That was the easiest, the most natural, and low key, didn't really have to search or reach for the notes. It just sort of came out. I kind of sang that one along when we were cutting the tracks actually. I did a sort of rough vocal on that and then I found that 'Pussy' was easy to do and then I went from there 'til I got to the most difficult one of the album — the last cut, 'It's A Wonder'."

This solo album is the culmination of time and thought on Bill's part. "I've been thinking of doing it for a couple of years, but not seriously. I have had it in the back of my mind though. And then about a year ago I finally sat down and said, 'Okay, I'm going to write some songs, good or bad.' And I just wrote and wrote and wrote and they just came. I found it very easy to write the melodies, the catchy phrases and things, but the words came quite difficult."

"Suddenly I did 'White Lightning' very quickly and the whole thing was done in an hour. And then I did 'Pussy', the other country one, and then I did some other country songs and then it slowly got easier and easier and I was getting the words together with the music and I just wrote a whole bunch of things over that year. I wrote about forty or fifty songs of which I picked out the sixteen that I thought were the happiest, most good time kind of songs because I found that I had written a lot of serious, moody, kind of nostalgic songs and I didn't really want the album to be like that. I wanted it to be fun and a good time."

Bill conveys a sense of the fun of the album by the enthusiasm with which he discusses it. "I was so pleased with the way the album came out as a good time music thing, really good fun music because I had a lot of fun doing it, I really did. And it came over in the atmosphere of the album when it was finished, it was still there, which is great. It's the same atmosphere that was in the studio when we did it. What I did at the studio was play this cassette of these horrible rough things I'd worked on, I mean really crude, and just said, 'Well, here's a bunch of songs, which one do you fancy doing tonight?' And they would say, 'Yeah, that one's nice.' And so we did it very relaxed and like that. I didn't go in and say, 'This is what we are going to do.'"

The recording of the album was done basically in America. Bill worked with Howie and Ronnie Albert from the Criteria Studios in Miami who he knew from having worked on the Steve Still's Manassas album. On the session were Dallas Taylor, Joe Lala, and Danny Kootch, as well as Bill himself on Bass. "We really sort of clicked as friends and it really worked beautifully. I was very lucky in that way."

He also did some of the mixing at Criteria. "I was really a bit embarrassed and mixed the voice down very deep into the tracks and

thought, well, that's alright, I can get away with that.' And then I played them for some of the Stones and Mick said, 'Hey, that's really nice but where are the voices? Let's get those voices out.' And Leon Russell told me in the studio as well that if you aren't sure about your voice, the best thing you can do is pull it right out and just say, 'Get on with it.' 'That's what I do, and I've got a weird voice.' And I thought, well, Leon does it, Dr. John does it, and all these people with unusual voices pull them right out heavily. So I thought, that well, for better or for worse, jump in at the deep end and do new mixes and then I mastered it."

Once the album was finished Bill's first reaction was that he wanted to record his second album. "But it just really comes down to when the time is available after the Stones, because that is the first thing, it has to fit in with what I do with the Stones and when I get free time, then I can do it, the same as I did this time."

As the interview drew to a close, I asked Bill to name his favorite song on the album.

"I've got three," he said. "One is 'White Lightning' because it's so simple. Two is 'I'm Gonna Get Me A Gun'. The whole feeling of the album, the New Orleans thing, is right there on that one track, and also the way Dr. John played on it. Three is 'It's A Wonder' which is the last track, which I think is the best musically, a really powerful thing, and that is my favorite track, before the vocal and all that, the basic track, I think it's the finest one."

We shook hands, Bill told me he was pleased we both liked the same kind of New Orleans piano rock. On the way out of the hotel I thought about the interview, trying to find some key point that I could use to communicate what I'd found out about Bill Wyman in my hour with him. I think it was when I asked him about the album. I asked what was going to be on the cover and he said with a rich, dry humor, "Would you believe a photo of me?"

Then I asked if he was involved in planning it. He was. He explained that he'd done the cover the way he'd done it because, "I wanted it simple, I didn't want it to sell on the cover. There's lots of ways you can sell things — I could have had all the big musicians names on the cover or pictures of them, but I wanted it to sell on its own merits." Taken on *his* own merits, Bill Wyman is a delightful surprise from the impression so many of us have of a dour figure hiding behind a bass guitar while Jagger prances about the stage. □

"TOMMY" Film Underway

London — Ken Russell set the cameras rolling on his most ambitious film venture to date here as the filming of *Tommy* began with an all-star cast that mixes rock and rollers with Hollywood actors. Russell, known for his stylistic direction of films like *The Boy Friend*, *Women In Love*, and *The Devils*, is working closely with Who leader and *Tommy* author Peter Townshend on the film which seems to be a loose adaptation of Townshend's rock opera.

Ann-Margret and Oliver Reed will have the starring roles, but working with them will be a host of rock stars including Roger Daltrey of The Who in the title role as Tommy, Elton John as the Pinball Wizard, Eric Clapton as the Preacher, Tina Turner as the Acid Queen, Keith Moon as Uncle Ernie, and Paul Nicholan as Cousin Kevin. Townshend will write additional music for the film and is involved in the re-working of the *Tommy* concept as a cinematic experience, but, as yet, there has been no announcement as to whether Townshend himself will have an on-screen role.

Since *Tommy* was first introduced in the late Sixties it has proved a phenomenal success both as music and as a stage presentation. Townshend admits that he has had literally dozens of offers to turn it

into a film, but that until Russell submitted a script he had not been interested in giving up the movie rights. "We've talked a fantastic amount," Townshend said referring to his work with Russell "He gave me draft scripts and I reacted to them and all that. The incredible thing about him, you see, is that he's so right that there wasn't much I really wanted to say. I've had lots of scripts from people but this one was right."

The music for the film version of *Tommy* will require Townshend to write additional songs. He says that he hated playing *Tommy* over and over again live, but that "...in a moment of insanity I offered to re-do the music for ... Russell. I don't know, I've never ever seen anybody that I really respect ever take a piece of music of their own and re-work it without something going wrong ... It's like it never seems to work. I'm very anxious that what I do should be a reaction to *Tommy* as though from a completely different position. I think it's long enough ago that it will evolve in a really good and exciting way."

The combination of rock and show-biz that Russell has set in front of his cameras seems to extend to the financing and production of the film as well. Columbia Pictures is co-financing the film and will have the U.S. and Canadian distribution

rights. Robert Stigwood, the man behind *Jesus Christ Superstar*, The Bee Gees, and Clapton, will co-produce the musical with Russell and will be responsible for the sale of the film in all territories other than the U.S. and Canada. Executive producers are Beryl Vertue and Chris Stamp (brother of Terrance and one of the directors of The Who's British record company, Track).

The Who will be in the picture, but only Daltrey and Moon have been singled-out so far as having a specific role. Stigwood is presently lining up a number of other stars for *Tommy* and indications are that a number of well known personalities will probably be popping up in cameo appearances.

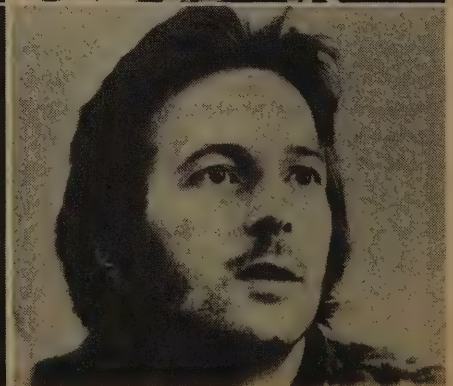
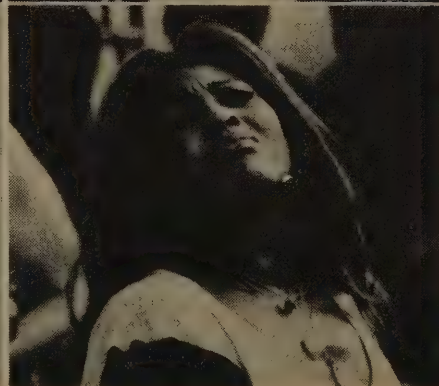
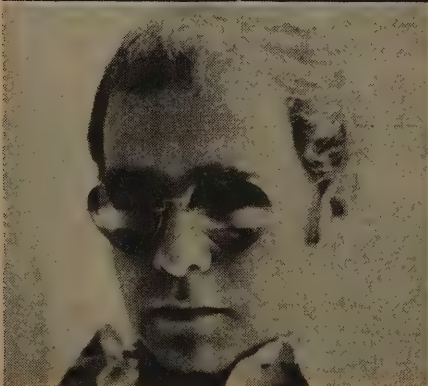
Principle photography for *Tommy* began shooting in London on the 22nd of April. No schedule has been set for the release of the film, but it is expected that U.S. and Canadian fans will not see it until next fall at the earliest. The likelihood is that filming will continue until mid-summer with a premier, probably in London, set for the early fall. A soundtrack album from the film can also be expected, containing the original *Tommy* songs plus the additional songs and modifications of the original material that Townshend has created for the film. □



Neal Preston



Neal Preston



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48/(I'm A) Yo Yo Man

WORKIN' AT THE CAR WASH BLUES

(As recorded by Jim Croce)

JIM CROCE

Well, I had just got out from the county prison

Doin' ninety days for non-support
Tried to find me an executive position
But no matter how smooth I talked
They wouldn't listen to the fact that I

was a genius
The man say, "We got all that we can use."

Now I got them steadily depressin', low
down mind messin'
Workin' at the car wash blues.

Well, I should be sittin' in an air conditioned office in a swivel chair
Talkin' some trash to the secretaries
Sayin', "Here, now, mam-ma, come on over here."

Instead, I'm stuck here rubbin' these fenders with a rag
And walkin' home in soggy old shoes
With them steadily depressin', low

down mind messin'
Workin' at the car wash blues.

You know a man of my ability
He should be smokin' on a big cigar
But til I get myself straight I guess I'll
just have to wait
In my rubber suit a-rubbin' these cars.

Well, all I can do is a shake my head
You might not believe that it's true
For workin' at this end of Niagara Falls
Is an undiscovered Howard Hughes
So baby, don't expect to see me
With no double martini in any high-brow society news

'Cause I got them steadily depressin',
low down mind messin'
Workin' at the car wash blues
Yeah, I got them steadily depressin',
low down mind messin'
Workin' at the car wash blues.

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ANNIE'S SONG

(As recorded by John Denver)

JOHN DENVER

You fill up my senses
Like a night in a forest
Like the mountains in springtime
Like a walk in the rain
Like a storm in the desert
Like a sleepy blue ocean
You fill up my senses
Come fill me again.
Come let me love you
Let me give my life to you
Let me drown in your laughter
Let me die in your arms
Let me lay down beside you
Let me always be with you
Come let me love you
Come love me again.
Let me give my love to you
Come let me love you
Come love me again
You fill up my senses
Like a night in a forest
Like the mountains in springtime
Like a walk in the rain
Like a storm in the desert
Like a sleepy blue ocean
You fill up my senses
Come fill me again.

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ROCK N' ROLL HEAVEN

(As recorded by Righteous Bros.)

ALAN O'DAY
JOHNNY STEVENSON

If you believe in forever
Then life is just a one night stand
If there's a rock n' roll heaven
Well you know they got a hell of a band,
band, band.

Jimi gave us rainbows
Janice took a piece of our hearts
And Otis brought us all to the dock of
the bay
Sing a song to light my fire
Remember Jim that way

IF YOU GO AWAY (Ne Me Quitte Pas)

(As recorded by Terry Jacks)

ROD McKUEN
JACQUES BREL

If you go away on this summer day
Then you might as well take the sun
away
All the birds that flew in the summer
sky
When our love was new and our hearts
were high
When the day was young and the
nights were long
And the moon stood still for the night
bird's song
If you go away, if you go away, if you go
away.

But if you stay, I'll make you a day
Like no day has been or will be again
We'll sail the sun
We'll ride on the rain
We'll talk to the trees
We'll fly with the wind
But if you go away, if you go away, if
you go away.

If you go away when I love you so
There'll be nothing left in the world you
know
Just an empty room full of empty space
Like the empty look I see on your face
If you go away, if you go away, if you go
away.
(Repeat chorus)

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They've only found another place
Another place to play.

Peggy Sue and Donna, our sweethearts
from the past
They crystalized our lives on the radio
The ones who loved them first of all
have left before their time
But they'll all be back together when
we meet in one big show.

There's a spotlight waiting no matter
who you are
'Cause ev'rybody's got a song to sing
and ev'ryone's a star.

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RIKKI DON'T LOSE THAT NUMBER

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

We hear you're leaving that's o.k.
I thought our little wild time had just
begun
I guess you kind of scared yourself
You turn and run
But if you have a change of heart:

Rikki don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki don't lose that number
It's the only one you own
You might use it if you feel better
When you get home.

I have a friend in town he's heard your
name
We can go out drivin' on Slow Hand
Row
We could stay inside and play games
I don't know
And you could have a change of heart.
(Repeat chorus)

You tell yourself you're not my kind
But you don't even know your mind
And you could have a change of heart
Rikki don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki don't lose that number
It's the only one you own
You might use it if you feel better
When you get home
Rikki don't lose that number
(Rikki don't lose that number)
Rikki don't lose that number.

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Los Angeles, Calif. 90048. All rights
reserved

ON AND ON

(As recorded by Gladys Knight & The
Pips)

CURTIS MAYFIELD

Bet your life I'll be a better woman you
see
All because you proved out to be a
better man for me
You build me up with so much affection
You make me realize my needs
You seem to move in the right direction
Making love, making love all we please
ooo

Here we go on and on
Here we go on and on, on and on
You got to go keep on movin' on and on
How can I, how can I show you
How I wanna now prove all my love
But I'm so afraid to take a part
Don't break my heart the way so many
lovers do
So good I feel cause our love's for real

Having chores of fun since our love's
begun
Huggin' and a lovin' on and on
Getting with the kissin' on and on
Chills I feel whenever you're near
Stickin' like glue I keep lovin' you on
and on
Keep on moving on and on
We gotta go keep on movin' keep on
groovin'

On and on, on and on, hey hey hey
On and on we gotta go
How can I work out this sweet relation
Let us live with love
Keepin' our hearts together with no
temptation
Keepin' us a loving, keepin' us loving on
and on, on and on
On and on, on and on, on and on
We gotta go on and on

Keep on a moving on and on
On and on, on and on, on and on
We gotta go on and on
I wanna know
I know you feel like I feel
That's why we got a love that's real
So let's keep on grooving the way we do
Let's just keep on a moving and we're
gonna make it through

Huggin and lovin', gettin' with the kis-
sing
Gettin' with the kissing', huggin' and a
lovin'
Chills I feel whenever you're near
Stickin' like glue I keep lovin' you.

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ing Co., Inc.

LAMPLIGHT

(As recorded by David Essex)

DAVID ESSEX

Baby see your lamplight
Shining from your window
Baby see your lamplight
And shine on me ah.

Baby see your window
Baby do you feel low
Waiting on your pillow waiting on me
And I don't really wanna go alone
But I get the feeling I better get on home
Ooh baby would I look right
Climbing up your drain pipe
Baby would I feel right if I stayed all

night.

But I don't really wanna go alone
Should I pack my bag and get on out get
on home
Got me rocking and reeling
Wheeling and a dealing
Got to get to you babe
Just gotta get through ooo
I can see your lamplight
Shining from your window
Baby see your lamplight
Let it shine on me
Shine on me
Shine on me
Shine on me
Shine on me.

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LA GRANGE

(As recorded by Z.Z. Top)

BILLY GIBBONS
DUSTY HILL
FRANK BEARD

Rumor spreadin' around in that Texas town
'Bout that shack outside La Grange
Just let me know if you want to go
To that home out on the range.

Well I hear it is fine if you've got the time

And the ten to get y'self in
And I hear it's tight most every night
But I might be mistaken!

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HAVEN'T GOT TIME FOR THE PAIN

(As recorded by Carly Simon)

CARLY SIMON
JACOB BRACKMAN

All those crazy nights when I cried
myself to sleep
Now melodrama never makes me weep
any more
'Cause I haven't got the time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you.

You showed me how, how to leave
myself behind
How to turn down the noise in my mind
Now I haven't got time for the pain
I haven't the need for the pain
Not since I've known you.

Haven't got time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you.

Suffering was the only thing made me
feel I was alive
Thought that's just how much it cost to
survive in this world
'Til you showed me how, how to fill my
heart with love
How to open up and drink in all that
white light pouring down from the
heaven
I haven't got time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you.

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ALREADY GONE

(As recorded by Eagles)

JACK TEMPCHIN
ROBB STANDLUND

Well I heard some people talkin' just the
other day
And they said you were gonna put me
on a shelf
But let me tell you I got some news for
you
And you'll soon find out it's true
And then you'll have to eat your lunch
all by yourself.

'Cause I'm already gone
And I'm feeling strong
I will sing this victory song
Woo hoo hoo
Woo hoo hoo.

The letter that you wrote me made me
stop and wonder why
But I guess you felt like you had to set
things right
Just remember this my girl when you
look up in the sky
You can see the stars and still not see
the light.

And I know it wasn't you who held me
down
Heaven knows it wasn't you who set me
free
So often times it happens that we live
our lives in chains
And we never even know we have the
key.

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TRAIN OF THOUGHT

(As recorded by Cher)

ALAN O'DAY

Well you're talkin' in your sleep
And the name that you whisper isn't
mine
And I finally face the fact that you're
cheatin' on me one more time

Then my anger starts to rumble
And my steam starts to rise
And the wheels keep turning faster
As I think of all your lies.

Oh my train of thoughts runnin' right on
time
But it's off the track and I'm losin' my
mind
Cause the way you use me's gonna
drive me insane
For God's sake stop the train.

Oh the camel's back is broken
By the one extra straw added on
And a woman can't see reason when
her last ray of sunshine is gone
There's a finger on a trigger
And that locomotive sound
Then I think how much I love you
And I turn the gun around.

Oh my train of thoughts runnin' right on
time
But it's off the track and I'm losin' my
mind
Honey don't feel bad about me
I just had to stop the train.

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(I'M A) YO YO MAN

(As recorded by Rick Cunha)

RICK CUNHA
MARTY COOPER

I'm a little town boy
I never felt free

I was tied to my job, tied to my people
Livin' like a chilly bean in a can
When along one day come a yo yo man
He went where he wanted and he did
what he pleased

He never had it hard and the living
come easy

Mighty good words to a mighty good
man

Gonna leave my home and my friends
If I can be a yo yo man.

Down at the playground puttin' on a
show

Talkin' to the little kids

Sellin' 'em yo yos

RC Cola, scooter pies, sleepin' at the
"Y"

So I left my home and I went out west
I headed up north to see which I liked
best

Bright light cities or your little dark
towns

Now babies in the cradle

Cats in the tree

Walkin' the dog don't mean a thing to
me

Round the world been a long time gone
A yo yo man he's a-gotta get a-round
'nd I'm hitchin' for a ride where the
travelin's free

All the city limit signs look alike to me
Travelin' man's like a yo yo top

Once he gets to spinnin' well he just
can't stop

I'm a yo yo

There ain't a yo yo made with a string
that long
It's a yo yo.

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HOW DO YOU FEEL THE MORNING AFTER

(As recorded by Millie Jackson)

RAEFORD GERALD
LUTHER LYNCH

You've given me things that meant a lot
A love I could endure

You've given me a home, a family
made me feel secure

Yet all that you give, there's a question
that needs an answer

How can you give your love to another,
come home and face me the morning
after.

How do you feel the morning after
After you've given your love to someone
new

Tell me now

How do you feel the morning after
I lay here all night long waiting on you

I know, I know, I know you must be hurt
inside if you told me you'd be confessing
so you can't apologize

Ooh it hurts me so to know that I'm the
one to suffer

To know that I must be second best
when the best has gone to another.

How do you feel the morning after
After you've given your love to someone
new

Tell me now

How do you feel the morning after
After I lay here all night long, waiting
on you.

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Belinda Music, Inc.

SIDE SHOW

(As recorded by Blue Magic)

BOBBY ELI
VINNIE BARRETT

Step right up hurry, hurry before the
show begins my friend

Stand in line get your tickets

I hope you will attend

It'll only cost you 50¢ to see what life
has done to folks like you and me

See the man with the broken heart

You'll see that he is sad, he hurts so bad

See the girl who has lost the only love
she had

There's got to be no sadder show to see
No doubt about it satisfaction
guaranteed

So let the sideshow begin

Hurry hurry step right on in

I can't afford to pass it up

Guaranteed to make you cry

Let the sideshow begin

Hurry hurry step right on in

I can't afford to pass it up

Guaranteed to make you cry.

See the man who's been crying for a
million years

So many tears

See the girl who's collected broken
hearts for a souvenir

It's more exciting than a one-man band
The saddest little show in all the land.

So let the sideshow begin

Hurry hurry step right on in

I can't afford to pass it up

Guaranteed to make you cry.

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Music, Poo Poo Music and Six Strings
Music.

don't have a hit. . . well you know, you shouldn't have signed up with them!"


Robert Plant was also enthusiastic about the new label. "Look - what chance do you have of getting Henry Shmucker in Chicago to really worry about you when you live in Warwickshire in England? The thing with us is we take some people who we think are fine - and that doesn't mean swallowing up everyone we think is good - but taking some people and not letting them down at any point. That's our intention. With so many labels there have been fantastic albums and they require the stimulation of people involved in the record industry, and a lot of the time they don't get it.

"Bad Company seems to me to be really vibrant," Robert continued, "and Roy Harper - as everybody already knows - we respect greatly. His heavy lyrical power and his writing is absolutely and totally beautiful. We've sat spellbound at his concerts, just at the atmosphere he can create. It's good that we're putting somebody else's album out first rather than ours, otherwise everyone would just say that bit about it being Led Zeppelin's label and Zeppelin's only. There's no reason why Bad Company shouldn't do well - it's quality stuff."

The entourage wasn't in New York for very long; that evening they all went to see Mott the Hoople perform at the Leon Uris Theater - the first time a rock group played Broadway. And then it was off to L.A. for the party there. Of course - business went on as usual for Maggie, who was in the midst of a tour - she performed in Memphis and Las Vegas before ending up in L.A. for a concert at the Long Beach Arena that Plant and Page both attended.

Zeppelin's plans are still vague. Jimmy spoke of a double album to be out sometime this summer. It's not going to be the live material recorded during their last U.S. tour after all, it's all stuff they've done the past few months in the studio. At presstime it was still untitled - but Jimmy swore that it would have a black and white cover artwork to facilitate getting the album out sooner. (There is usually a long enough wait for a Zeppelin album as it is. . .) The live music may very well be saved for when and if they bring out the film shot both during the tour and at their individual homes in England. And of course a tour of the United States would most likely happen sometime in the fall. But you never know with Led Zeppelin; they all lead quiet family lives in various parts of the English countryside. And then one day they'll just decide to pack up, get out there and work, and they'll explode upon us in that joyous way that is theirs and nobody else's. Meanwhile Swan Song Records will support Bad Company, whose album is out and who will be touring soon, and Maggie Bell - who is back for her third tour of the U.S. since March! And Roy Harper's album will be released . . . and there's no telling where Swan Song will go. Hopefully it will help - as Robert has said previously - "the world be ours and our friends!"

Lisa Robinson



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to work hard	T	o	i	l	
frozen water		c	e		
huge man		i	a	n	t
to go out		x	i	t	
color of blood		e	d		

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BILLY DON'T BE A HERO

(As recorded by Bo Donaldson and the Heywoods)

PETER CALLANDER
MITCH MURRAY

The marching band came down along
Main Street

The soldier blues fell in behind
I looked across and there I saw Billy
Waiting to go and join the line
And with her head upon his shoulder
His young and lovely fiancé
From where I stood I saw she was cryin'
And thru her tears I heard her say.

Billy don't be a hero
Don't be a fool with your life
Billy don't be a hero
Come back and make me your wife
And as they started to go she said
Billy keep your head low
Billy don't be a hero
Come back to me.

The soldier blues were trapped on a

hillside
The battle ragin' all around
The sargeant cried "We've got to hang
on boys
We gotta hold this piece of ground
I need a volunteer to ride out and bring
us back some extra men"
And Billy's hand was up in a moment
Forgetting all the words she said.

She said Billy don't be a hero
Don't be a fool with your life
Billy don't be a hero
Come back and make me your wife
And as they started to go
She said Billy keep your head low
Billy don't be a hero
Come back to me.

I heard his fiancé got a letter
That told how Billy died that day
The letter said that he was a hero
She should be proud he died that way
I heard she threw the letter away.
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SOMETHING THERE IS ABOUT YOU

(As recorded by Bob Dylan)

BOB DYLAN

Something there is about you
That strikes a match in me
Is it the way your body moves
Or is it the way your hair blows free
Or is it because you remind me
Of somethin' that used to be
Somethin' that's crossed over
From another century.

Thought I'd shaken the wonder
And the phantoms of my youth
Rainy days on the Great Lakes
Walkin' the hills of old Duluth
There was me and Danny Lopez
Good eyes, black night — and then
there was Ruth

Something there is about you
That brings back a long forgotten truth.

Suddenly I found you
And the spirit in me sings
Don't have to look no further
You're the soul of many things
I could say that I'd be faithful
I could say it in one, sweet, easy breath
But to you that would be cruelty
And to me it surely would be death.

Something there is about you
That moves with style and grace
I was in a whirlwind
Now I'm in some better place
My hand's on the sabre
And you've picked up the baton
Somethin' there is about you
That I can't quite put my finger on.
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IT'S LOVE THAT REALLY COUNTS

(As recorded by Natural Four)

L. HUTSON
M. HAWKINS
J. HUTSON
J. REAVES

I used to think that the best things in life
Were the things that only money could
buy

So I hustled each day, never took time to
play

There was nothing new that I wouldn't
try

Hey, then one day I found there was no
love around

I was feeling kind of empty inside
Without the love of someone
Living just ain't no fun
That's when I first realized that it's love
that really counts

Everything else can run out
If you find a love that's true
Better try and keep her with you.

So many people confused these days
Trying hard to find satisfaction
Spending all kinds of cash
Talking all kinds of trash
Just to be that main attraction
Girl, but I had to stop and ask myself
But I can't be no fool
Cause there's one thing I can't do
without
I know it's love.

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Co. and Silent Giant Publishing Co.

COME MONDAY

(As recorded by Jimmy Buffett)

JIMMY BUFFETT

Headin' up to San Francisco
For the Labor Day weekend show
I've got my hush puppies on
I guess I never was meant for glitter rock
and roll

And honey I didn't know
That I'd be missin' you so.
Come Monday it'll be all right
Come Monday I'll be holdin' you tight
I spent four lonely days in a brown L.A.
haze
And I just want you back by my side.

Yes it's been quite a summer
Rent-A-Cars and westbound trains
And now you're off on vacation
Something you tried to explain
And darling it's I love you so
That's the reason I just let you go.
(Repeat chorus)

I hope you're enjoying the scenery
I know that it's pretty up there
We can go hiking on Tuesday
With you I'd walk anywhere
California has worn me quite thin
I just can't wait to see you again.
(Repeat chorus)

I can't help it, honey
You're that much a part of me now
Remember that night in Montana
When we said there'd be no room for
doubt.

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KING OF NOTHING

(As recorded by Seals & Crofts)

JIMMY SEALS

When I was seventeen I dreamed of be-
ing king and having everything I
wanted

But that was long ago and my dreams
did not unfold

So I'm still the king of nothing.

If I could rule I'd dance my cares away
Find romance every day
I wouldn't have to listen to this poor fool
say

I'm the king

I'm the king

I'm the king of nothing.

When I was seventeen I dreamed I gave
a ring to a pretty queen and then I held
her

But that was slumber's fault for I have
no love at all

And I'm still the king of nothing.

(Repeat chorus)

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I'M THE LEADER OF THE GANG (I Am)

(As recorded by Brownsville Station)

GARY GLITTER
MIKE LEANDER

(Group)

Come on, come on
Come on, come on
Come on, come on
Come on, come on
Come on, come on

Come on

(Solo)

I say!

(Group)

Come on.

D'you wanna be in my gang, my gang,
my gang

D'you wanna be in my gang
(Oh yeah)

D'you wanna be in my gang, my gang,
my gang

D'you wanna be in my gang.

I'm the leader, I'm the leader

I'm the leader of the gang I am

I'm the leader, I'm the leader

Well there's no one like the man I am
I can take you high as a kite ev'ry single
night

I can make you jump out of bed stand-
ing on my head.

Who'd ever believe it

(Come on, come on)

Who'd ever believe it

(Come on, come on)

Who'd ever believe it

(Come on, come on)

D'you wanna be in my gang, my gang,
my gang

D'you wanna be in my gang

(Oh yeah).

D'you wanna be in my gang, my gang,
my gang

D'you wanna be in my gang

(Oh yeah).

(Repeat chorus)

I'm the leader, I'm the leader

I'm the leader of the gang I am

I'm the leader, I'm the leader

I'm the leader, I'm the leader

I'm the man who put the bang in gang
I can take you over the hill

Ooh what a thrill

I can make you sell me your soul for rock
and roll.

(Repeat chorus)

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S	H	O
F	I	S
S	T	O

OPPOSITE OF GO

STOP

NUMBER BEFORE TWO

ONE

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OPPOSITE OF HE

S	E
F	R
	G
	P

OPPOSITE OF DOWN

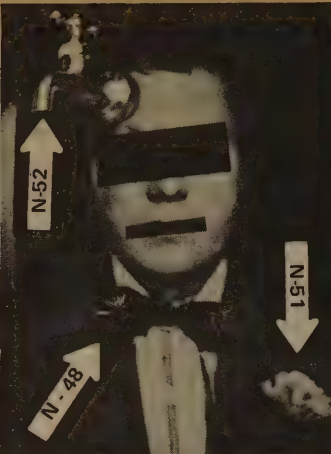
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T	N	T



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so real it fools just about everyone. Item #N-52, only
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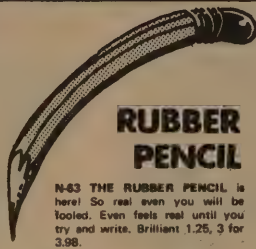


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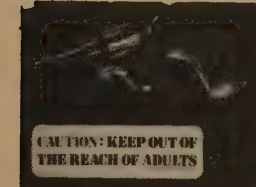
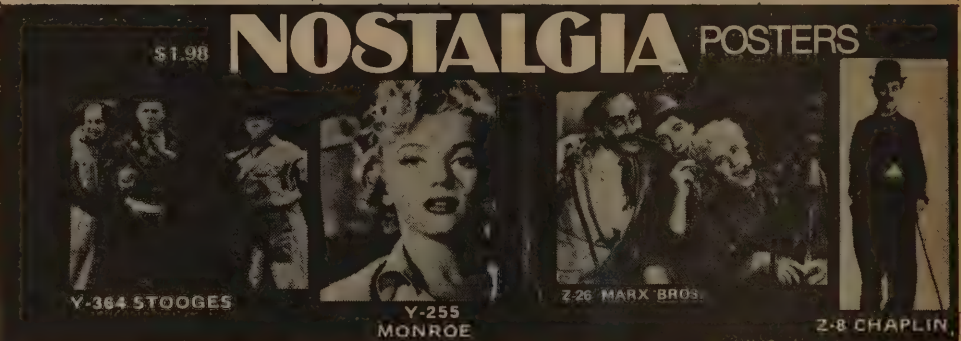
Y-365 Presley



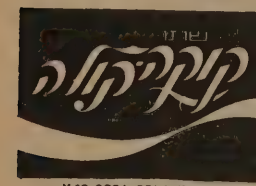
Y-373 GABLE



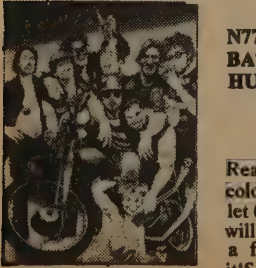
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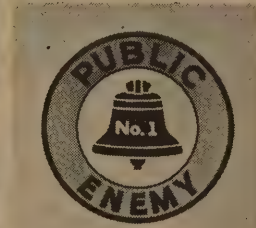
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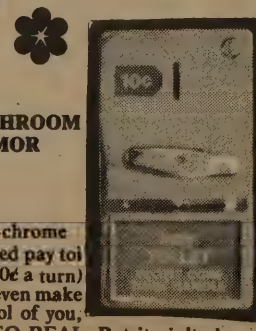
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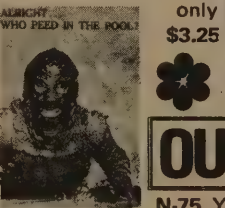
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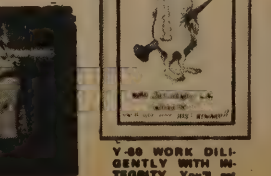
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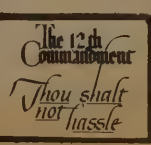
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x 29", with special glasses
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SILLY MILLY

(As recorded by Blue Swede)

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HARALD BRASCHOSS
CHRISTIAN BRUHN

Sittin' in her bath tub singin' silly songs
Silly Milly, silly Milly, silly Milly, silly Milly.

I'm lying awake your voice makes me
shake singin' songs I can't stand no
more

Your shower runs dry but I don't know
why you're still singin' like mad.

Silly Milly you nearly kill me, now, why
don't you thrill me my love is still strong
But maybe silly Milly, if you're still
tryin' to send my heart flyin'
You're loosing a friend.

How can I explain, I'm tryin' in vain to
get used to her simple songs

But she doesn't care that I cannot bear
that she's drivin' me mad.

Milly say have you gone out of your
head?

Come on silly Milly come on
Milly can't you see, you make me feel
bad?

Come on silly, silly, silly, silly, silly
Milly

You nearly kill me now why don't you
thrill me

My love is still strong
But maybe silly Milly if you're still tryin'
to send my heart flyin'
You're loosing a friend.

Silly Milly if you're still tryin' to send my
heart flyin'

You're loosing a friend.

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MAKE UP FOR LOST TIME

(As recorded by Montclairs)

JERRY STRICKLAND
BOBBY PATTERSON

It seems like, like a lifetime almost like
forever

Weeks turn into months and months
turn into years

And through it all we shed so many
tears

Why couldn't we realize we were
meant for each other
To realize we had true love
We both had to try another.

SON OF SAGITTARIUS

(As recorded by Eddie Kendricks)

LEONARD CASTON
FRANK WILSON
ANITA POREE

People I am the fire
Number nine zodiac sign
Jupiter brings me the power
Saturn brings me peace of mind
I must fly free no use tryin' to change me
In lady luck I put my trust
I'm the son of

I'm the one, I'm the one
I'm the son of Sagittarius
Pretty girls are my desire
But with love I play no games
Aries women set me on fire
And Leo lovers fan my flame
I'm a right doin' guy yeah
But sometimes I back slide
The devil makes me act up

Tempts the son of
I'm the son I'm the one, I'm the one
I'm the son of Sagittarius.

Hey, hey glory fame, fame glory
I'm Sagittarius I'm Sagittarius.

Hey people I'm the fire
Jupiter brings me the power
Sagittarius um Sagittarius.

I aim high my arrow
Honesty is my bulls eye
If your mind is small and narrow
Then my truth will make you cry
In the stars I see a greek mythology
There's a God on Mt. Olympus and I'm
the son of Sagittarius.

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THIS HEART

(As recorded by Gene Redding)

DENNIS LAMBERT
BRIAN POTTER

Yours are the lips that are tempting
mine
(Oh baby)

Your eyes keep giving me the go ahead
sign
(Yes they are)

I should turn my head and walk away
But there's always somethin' that you
say

That puts me where you want me, girl
and like a fool I stay.

(I'm tellin' ya)
This heart has never been broken
This heart has never been broken
This heart has never been broken before
Don't break it now!

I'm a victim of your tenderness lost just
like a child I guess
Revealing things I never show
Just no way my arms say "no"
I'm caught up in the things you do
And now I can't let go
(I'm tellin' ya).

One night was all it ever took to learn
(Oh darlin')
You'd lead me to the point of no return
(Yes, you would)

I'm revealing things I never show
There's just no way my eager arms say
"no"

I'm caught up in the things you do and
now I can't let go.

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Now we've got to make up for lost time
Time we wasted when we were apart
We've got to make up for lost time
Yes, we've got to make a brand new
start.

I looked everywhere, trying to find the
likes of you
But no one could come close; and loving
me like you do
I don't know what you've got and
furthermore I don't care

I'm just sad and blue; maybe you're still
here
Why did we have to part
We only hurt ourselves
Just think of all the precious time we
wasted
Looking for someone else.
(Repeat chorus)

Now we've got to make up for lost time
Time we wasted when we were apart
We've got to make up for lost time
Yes, we've got to make a brand new
start

We've got to make up for lost time
Girl we've got to cover so much more
We've got to make up for lost time
Love is sweeter the second time around.

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71163.

IT'S HER TURN TO LIVE

(As recorded by Smokey Robinson)

**WILLIAM ROBINSON
MARV TARPLIN**

Mama raised us all her life
And now it's her turn to live
Mama gave us ev'rything boy
Now it's your turn to give
Little brother, brother don't you know
You got the best mother that the world
has ever known
Worked her fingers to the bone
Now you're almost grown and out on
your own

She's got the right to be left alone
Uh huh I'm twenty you're sixteen
And brother, that's a-plenty
'Cause when I came on the scene mama
was only seventeen
So she's still a young woman, if you
know what I mean
She got the right to the man of her
dreams

(Yeah) She got the right to the man of
her dreams

Say it again now
She got the right to the man of her
dreams
Mama raised us all her life
And now it's her turn to live, her turn to
live.

Mama raised us all her life
Now it's her turn to live
Oh brother, now mama gave us
everything boy
And now it's your turn to give
Well, well, well, he loves our mama
Mama loves him
And that can never harm her

But what hurts her is when her man
comes in you don't give him a chance to
be your friend

She got the right to be loved again
Talkin' 'bout mama
She got the right to be loved again ooh
She got the right to be loved again.

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I'VE BEEN BORN AGAIN

(As recorded by Johnnie Taylor)

**JAMES DEAN
DON DAVIS**

I've been born again
I'm a brand new man
I've been born again
Saturday night in the city
Parties on every block
It's a temptation for a man who loves to
party

But my party days had to stop
So fellows you can keep your street life
Changing women like you change your
clothes
Every woman I need is wrapped up in
one
Our love just grows and grows.

A whole lotta women is an ego trip
I rather spend my time kissing my
baby's sweet lips
I've been born again
I've been born again

I've been born again
I've been born again
I'm not a cassanova
My playing days are over.

I think I'm going to start me a fire
I've got my match box in my hand
Burning up the pages in my little black
book
Start my life all over again

I don't need no women in access
Can't afford to spread my lovin' around
When my woman needs me by her side
I just don't want to let her down.

I don't need a lot of women just to prove
my manhood
I've got me one special woman
So I can be the man I should.

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I'M COMING HOME

(As recorded by The Spinners)

**THOM BELL
LINDA CREED**

Sittin' in a railway station with my suit-
case in my hand
Going back where I came from
I've had more than I can stand
Of watching them destroy my dreams
They picked my brain til it was clean

When I was up they knocked me down
I ain't gonna hang around
I'm going home, I'm going home
Tell someone to meet me I'm coming
home.

Came to this old town seeking fortune
and some fame
Never got the chance to prove myself
Tho I tried to play their game
But using people just ain't my thing
And I won't dangle from any string to

please some fool I don't care about
They turned me inside out
I'm going home, I'm going home
Tell someone to meet me I'm coming
home.

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THERE WILL NEVER BE ANY PEACE

(As recorded by the Chi-Lites)

**EUGENE RECORD
BARBARA GEKLIN**

There will never be any peace until God
is seated at the conference table.

Been running from land to land
Trying to make things all right
Holding meeting after meeting for
what they may be thinking is right
Everybody has a plan made by a man
People why don't they understand
So we got to tell them
There will never be any peace until God
is seated at the conference table.

What went on in the dark has come to
light
Tell me who's to blame and what's his
name
You can point your finger but you got to
remember

What was done was done by a man
We got to tell them
There will never be any peace until God
is seated at the conference table.

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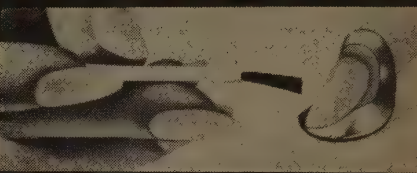
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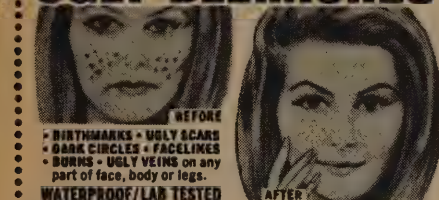
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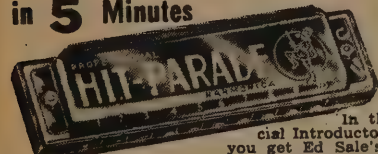
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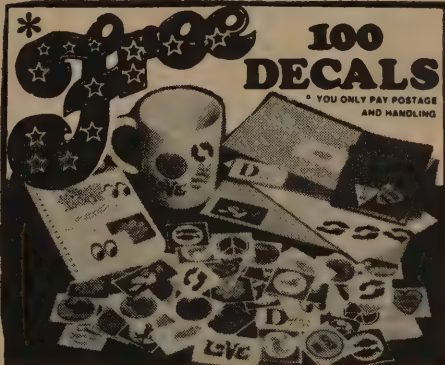
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ONE CHAIN DON'T MAKE NO PRISON

(As recorded by the Four Tops)

DENNIS LAMBERT
BRIAN POTTER

Just because in a moment of madness
I took advantage of your sweet love
Don't just hand me a life time of sadness
When there's so little I'm guilty of
Oh oh oh oh babe.

One chain don't make no prison
Two wrongs don't make no right
One rain don't make no river
One punch don't make no fight.

Can you spare me a little affection
Would that be asking too much of you
Don't point love in another direction
I swear I'll make it all up to you
Oo oo oh babe.

One chain don't make no prison
Two wrongs don't make no right
One rain don't make no river
One punch don't make no fight
There's a bed I'm keepin' empty for you
There's a lot I know I've got to prove
Don't let a simple misunderstanding be
a mountain that we can't move
Oh babe.

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Angeles, Calif. All Rights Reserved.

TOO LATE

(As recorded by Tavares)

DENNIS LAMBERT
BRIAN POTTER

Pain is my best friend
Makin' me think of you again
Wakin' me up and sayin':
"Fool, you been careless and blind"
Unkind tears I made you shed
Look who's crying me
I made this bed
No denyin' I'm the man whose "Jones"
can't be brought into line.

Am I too late to get in the door
Am I too late have you locked the store
Am I too late to sweep up the floor.

Eyes that could not see what you
needed
Arms that could not be what you
wanted
Lips that would not say what you
waited to hear my dear
I'm the one to blame I admit it
Hurt and so ashamed that I did it
Girl I'm comin' home it's you I want to
be near.

Am I too late, am I too late
Too late, too late, too late
Can I get in the door
Too late want to love you some more
Too late can't you see that I'm real
Too late girl, this love that I feel
Girl, I would do anything just for you
If you tell me it isn't too late
Am I too late to get in the door
Am I too late have you locked the store
Am I too late to sweep up the floor.

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WHAT GOES UP (Must Come Down)

(As recorded by Tyrone Davis)

LEO GRAHAM
JOHN SIBLEY

Left you without saying bye
With in one room crying
I thought I was so hip
A big man out of the world
Yeah I thought that I was only too glad
to like the little boy
A new car and a big fine girl
But I'll have them both oh Lord it's no
joke
Got plenty money in the pocket Lord
when I used to always be broke
But I can't forget the words my baby
said.

She said what goes up
One day it surely got to come down
Then she said what goes around sure
comes around
What goes up Lord I know it's got to
come down.

Now that the past turned on me I lost
everything that I had
No one has no sympathy for me, they're
glad to see me doing bad
I'm just like I started, in my pocket I
don't have a dime
Girl I know how you felt that day when I
left you and the baby in that one room
crying.

A voice came to me, came out of
nowhere
It said go on, go on back home boy
I know there's someone there that still
cares, but I can still hear the words my
baby said.

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HELP ME

(As recorded by Joni Mitchell)

JONI MITCHELL

Help me I think I'm fallin' in love again
When I get that crazy feelin' I know I'm
in trouble again
I'm in trouble 'cause you're a rambler
and a gambler and a sweet talkin'
ladies man
And you love your lovin'
But not like you love your freedom.

Help me I think I'm falling in love too
fast

It's got me hoping for the future and
worrying about the past
'Cause I've seen some hot, hot blazes
come down to smoke and ash
We love our lovin' but not like we love
our freedom

Oh didn't it feel good
We were sittin' there talkin'
Or lyin' there not talkin'
Didn't it feel good you dance with the
lady with the hole in her stocking
Didn't it feel good, didn't it feel good.

Help me I think I'm falling in love with
you
Are you going to let me go there by
myself

That's such a lonely thing to do
Both of us flirting around, flirting and
flirting, hurting too
We love our lovin' but not like we love
our freedom.

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I'M IN LOVE

(As recorded by Aretha Franklin)

BOBBY WOMACK

I'm in love yes I am
Love, love, love
I'm in love
Sure 'nough in love.

My friends all wonder what's come over
me

I'm as happy as a woman can be
I'm in love, love, love
I'm in love, love, love
I'm in love.

I'm so glad I can tell the world
I'm through cryin' all night long
Yes I am

I sure love you, Lordy
I feel just like a baby girl on a Christmas
morning with a brand new toy
I'm in love, love, love
I'm in love, love, love.

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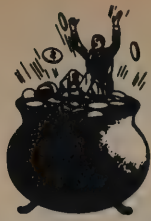
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H.P. INTERVIEW

(continued from page 29)

it. One or two ... I tend to get stopped more often in customs. My dream of course is that our entire audience should be composed of people with their stupidly shaved heads. I've seen one or two guys in England with shaved heads.

HP: Does it give you a feeling of immense satisfaction, creating something out of nothing ...

Peter: You realize how easy and unimportant it is. I'm very attracted to a lot of the ideas in Zen and attempts to ignore extremes and find a route of its own which is ever aware of the lack of validity of all adjectives for the reason that they are attached to the top of the bottom of the extremes in any situation. In other words, in heaven, the word good or the word bad is somewhat different to the word good or bad in hell.

HP: Are you affected at all by the medieval tradition of Merlin and Arthur and that whole thing?

Peter: I don't know. I mean, I like that sort of fantasy. I like a lot of occult fan-

tasy. There's a lot of things in that area that interest me — people in New York doing research with plant responses, and a community in Scotland supposed to be producing amazing cabbages by talking to them...

HP: You're supposed to talk to your plants ...

Peter: Dolphins. All these things. A lot of really interesting things that — well not so much dolphins, but those subjects which have been branded occult or wishy washy, people are now beginning to investigate a little more seriously.

HP: Technology seems to be going hand in hand with mysticism. I don't think the people who invented the transistor in 1947 would have presumed that it would lead to a mystical relationship between yourself and the transistor, which, at least, it has for me. Do you think mysticism is going to continue. Whether you call it occult or mysticism, that sense of the intellect growing on fantasy levels. Do you think the normal person on the street is going to be affected?

Peter: The group itself is bourgeois escapism, but as far as this sort of thing, I think a lot of them will become less mystical. Kids will become school kids,

will accept them — for a sort of diet of scientific fact — will include things that are now called mystical. Yeah. I think there's a growing interest in that sort of thing. A lot of rejection of present values. There has to be a reawakening of interest in spiritual matters.

HP: What media inputs do you have in terms of your home life style ... what do you feed on ... radio, tv?

Peter: Reading. You can go at your own pace. My father is involved in television. He invented a part of the cable television thing. I went to look at one of the first places where it's being fitted-in which is a medical college in Cleveland. And I was really impressed with the facilities, they have built into their labs there. In about five years time there will effectively be a library of tapes all of which you'll have access to from external points. As far as learning, it is like a book in that you can go back on some things, stop films and look at stills. With live broadcasts probably they'll be recorded simultaneously so that you get a copy, can have it in your library.

HP: Getting back to Genesis ... your lead guitarist plays sitting down.

Peter: He has no legs. (laughs).



HP: The first time you see Genesis it's very unorthodox, especially on a sexual level. Bands in America have lead guitarists who come out and present themselves you know, 'here I am with my guitar, I'm sexy'.

Peter: It wasn't intentional. It began really because a.) through the fact that, mostly to extend the instrumental range — each instrumentalist has a wide number of things to do. Both hands and feet are usually occupied with pedals and things and to maintain a high degree of accuracy they have to play sitting down. I would like them to be more of a sort of band feeling, it does sometimes look as though each individual person is going in their own direction. And I think it's something we're conscious of. Also I think I just very much dominate the stage.

HP: Did you ever think you'd have to worry about all these things when you started the band? Like seeing your mask maker and all?

Peter: No, we believed in playing behind a black curtain and that the music would get through, but over a period of years we decided that it wasn't just that it was going over their heads, it was going under their feet as well. And so, at the beginning when we were sort of in a cottage writing things, we thought then that it was sufficient just to have the music. Which it clearly isn't, because people have to look at you. And it's logical that you should try to get something to be looked at.

HP: Does it worry you that the lyrics must get across, must be distinct? The first time I saw you, over a year ago at Philharmonic Hall in New York, was very strange because obviously a lot of people were not familiar with anything, had no idea what you were going to be like. The second time I saw the band I thought that more of the lyrics got across physically, not just in terms of me hearing them but, for whatever reason, the band seemed to be getting them across. Do you think they could be 100% — should reach that point?

Peter: Well, I'm never sure that it will be 100% with the stuff that we do?

HP: How much do you worry about the band's albums?

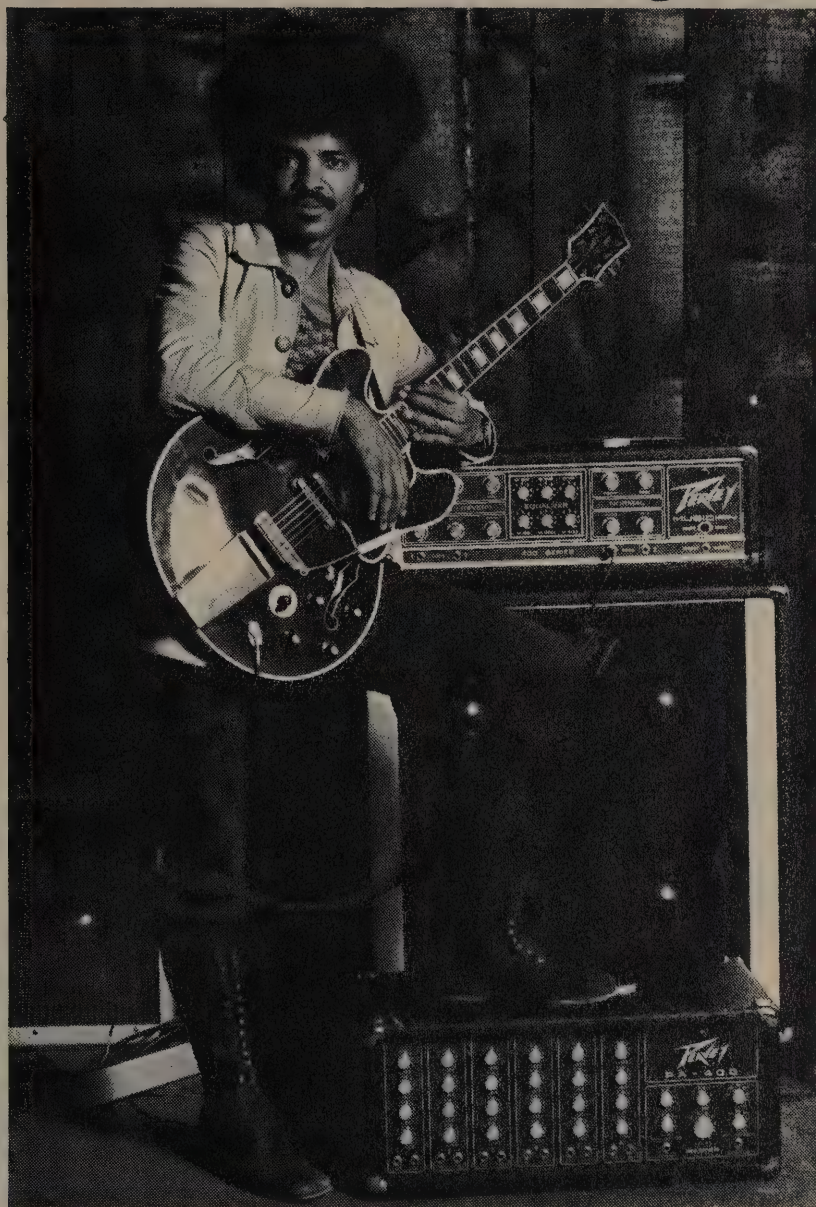
Peter: Well, I worry more than anyone else. But there's a lot of argument that goes on. If you're going to spend a bit of time on writing words, then you might as well get across at least as many of the words as you can. But there are a lot of lyrics I never say that I understood, but I just got a feeling for them and that's probably sufficient, particularly if we are able to get the visual thing to a much further degree. Then, once you leave the theater after seeing us, you'll relate to certain visual images. You do that already with music, with rock. For instance, I think the Stones, when you listen to them, you're conscious of them and Jagger and the early days and the rebel bit — they are all visual links when you hear that music.

HP: Elvis was like that too.

Peter: I sort of missed Elvis ...□

(Interview conducted by Richard Robinson).

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RINGO-MOVIE STAR

(continued from page 39)

with this movie," he resumes. "If enough people put it down, we're in huge trouble because people believe what they read without actually seeing what they've read about.

"But if no one likes the movie, that won't stop me. No one liked my first solo album. That didn't stop me and I ended up making an album that's a real biggie.

"You know, I had a lost year after the band broke up. I'm a very slow songwriter, myself. I don't produce records or do anything like that. I sat around all summer in England in my garden saying, 'Well, what'll I do?'"

"And now this year so far, I've already acted in *That'll Be The Day*, had my album and some singles off it, just worked on Harry's album, did some tracks for George's album, and I come back to the States in a month to start another album. I don't seem to have had a rest in nine years; but that's okay."

Ringo suddenly collapses in mock exhaustion. He sits upright as a cameraman marches into the room

without knocking and begins to snap pictures. Ringo begins to talk of his friend and co-star Harry Nilsson who is merely one hotel room away.

"You can meet a person and you can never get on with them," Ringo comments. "They don't do you any harm, but it just doesn't work. You're very polite but you don't have any control over your feelings. Harry and I are two people who get on in spite of ourselves. We have our own opinions. We have fights. Harry likes to needle you but he'll never admit it. It took me three times to catch him putting me on. We were sitting in a pub one afternoon, drunk and merry and Harry was trying to start me off. I caught him at it and he sat there smiling and from that day off we've gotten along very well.

"Harry thinks that travelling with me is wild. But I would have loved to have taken him out in 1966 to show him the Beatlemania then! What happens when I arrive now is nice but it is much quieter. Harry, you see, is the only man I know who never goes out on tour. We all went out and toured the world to say: 'Here we are! Buy our records! Like us!' But Harry

never has and may never."

Ringo indicates that he's a little too groggy to continue. "The only movie I ever got a good notice on was *That'll Be The Day*," he muses. As an actor, I'm getting better but the critics still say that I'm as heavy as a bucket of feathers. I don't get critical acclaim; critics do not come out for me. I did *Blindman*, a western that I liked. The greatest review that I got was, 'Ringo Starr's best scene occurred when he lay dead in a coffin.'

"In Liverpool, when I was a kid, we used to dress up like old men to go to the movies. When the movie was rated 'A' or 'X', you had to pretend you were old or they wouldn't let you in. And now I'm starring in a movie that I produced with my very own hands. And that leads me to one conclusion: Life is a Richard Lester film! Amen!"

Richard Lester was the man who staged the antics in the Beatles' greatest films, *A Hard Day's Night* and *Help*. Movie maker Ringo Starr shuts his eyes. Real life may now be as hectic as a Lester film, but it's certainly less zany. □

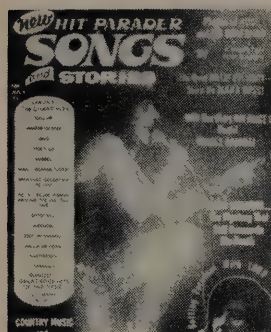
By Hank Fish



Why were these men in Atlanta?

HIT PARADER

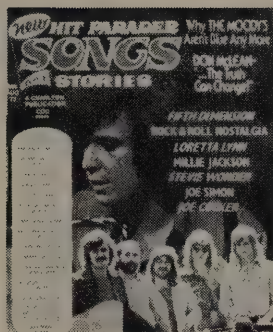
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JULY 73

Blood, Sweat & Tears
Alice Cooper
Lobo
Gary Glitter

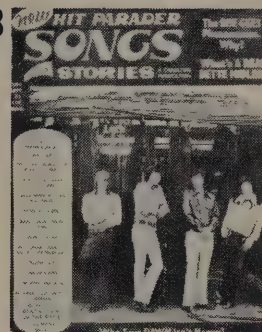
"Steir It Up"
"Aubrey"
"Tie A Yellow Ribbon
Round The Ole Oak
Tree"
"I'm Just A Singer"
"Magic Woman Touch"



AUG. 73

Moody Blues
Joe Cocker
Don McLean
Stevie Wonder
Fifth Dimension

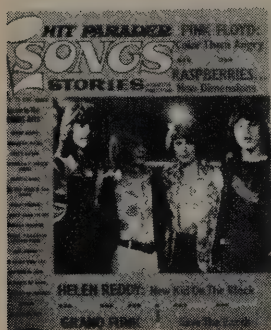
"Danny's Song"
"Hallelujah Day"
"The Night The Lights
Went Out In Georgia"
"Reeling In The Years"
"Stuck In The Middle
With You"



SEPT. 73

Bread
Dawn
Bee Gees
Bette Midler
Chuck Berry

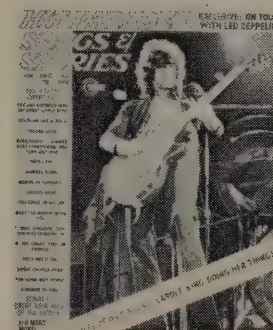
"Back When My Hair Was
Shon"
"Bad, Bad Leroy Brown"
"I'm Doin' Fine Now"
"My Love"
"Right Place, Wrong Time"



NOV. 73

Grand Funk Railroad
Pink Floyd
Raspberries
Helen Reddy
Cory Wells

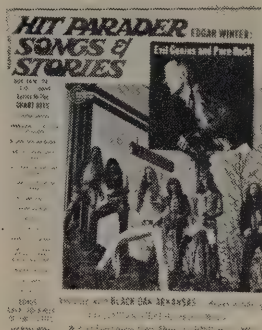
"Delta Dawn"
"Get Down"
"Give Me Love"
"Kodachrome"
"Yesterday Once More"



DEC. 73

Three Dog Night
Led Zeppelin
Wishbone Ash
Carole King
Trapeze

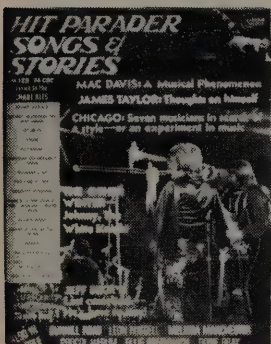
"Drift Away"
"Here I am"
"Let's Get It On"
"We're An American
Band"
"Love Me Like A Rock"
"Say, Has Anybody Seen
My Sweet Gypsy Rose"



JAN. 74

Black Oak Arkansas
Doobie Brothers
Seals & Crofts
Edgar Winter
Sly Stone

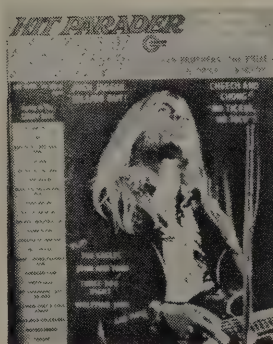
"China Grove"
"Half Breed"
"Get It Together"
"Higher Ground"
"I've Got So Much
To Give"
"Billion Dollar Babies"



FEB. 74

Johnny Winter
Chicago
Jeff Beck
Jethro Tull
Leon Russell

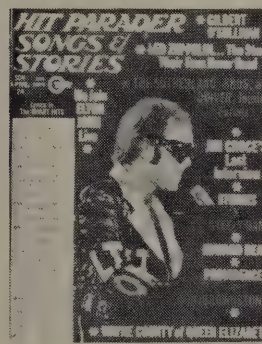
"Angie"
"All I Know"
"I Got A Name"
"Let Me In"
"Saturday Night's Alright
For Fighting"
"Such A Night"



MAR. 74

Allman Brothers
Jim Croce
Three Dog Night
Mick Jagger
Rod Stewart

"Goodbye Yellow
Brick Road"
"Hello It's Me"
"Photograph"
"We May Never Pass
This Way Again"
"Knockin' On Heaven's
Door"
"Top Of The World"



APRIL 74

Jim Croce
Led Zeppelin
Elton John
Alvin Lee
Stories

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"Living For The City"
"Helen Wheels"
"Time In A Bottle"
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"I've Got To Use My
Imagination"

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☐ Feb., 1974
☐ Mar., 1974
☐ Apr., 1974

BROWNSVILLE STATION

(continued from page 25)

ing besides communicating? Right? And if you're communicating from twenty years ago it's very hard for a 15 or 20 year old person to relate to that because they don't remember that at all. It just looks like a bunch of people in funny clothes to them."

Brownsville are putting themselves in a corner, saying they want to maintain the tradition of rock and roll, but keep it up-to-date and pertinent to the times.

"We try to do it, as far as making our stuff different and better is concerned, by keeping it simple. There are too many groups that are just change for change's sake. At the same time you can't have chains around your music either. If you can follow that.

"You can't say, 'Well, everyone should have stopped at 1961'. Where do you draw the line? Do you draw the line and say, 'Everything should have stopped in 1965'? Or 'When the Beatles got in, that messed up everything'. You can't do that kind of thing.

"All you can do from our standpoint, what we like to do, we're a three piece group, so we decided to approach things differently than most three piece groups would do. We don't play the blues, we don't do drum solos, we don't do seventeen minute jams just to show everybody what wonderful musicians we are. We just like to keep it within the context of what works for that particular song. If the song works and comes out as four minutes and some odd seconds, then great. If we can say the same thing and what we would want to say in two minutes, then we do it."

Cub and I continue to talk about the differences that a rock and roll band has from other bands. The perception of something being short and sweet. That rock and roll doesn't overstay its welcome. *Smokin' In The Boys Room* is mentioned. I ask Cub if he has a sense of satisfaction at having had a hit single.

"Yeah," Cub says, "it's a sense of pride. Every performer ... it's like a 'hey mom look at me' type of thing. Lenny Bruce once said that. But to get out there and just play music that people can identify with. When you get letters from people and they say, 'Hey, I liked "Smokin' In The Boys Room"'. And then get another letter that says, 'That one other song on the album, that really meant a lot to me because I was in such and such a situation'.

"They give you a much better perspective for writing songs. Like in relating songs to people you can draw off your own experiences, but more often than that, like on the new album, we tend to write almost all the songs on the road because talking to people that come to our shows and to people that we meet on the road, you get gobs of ideas.

"If you get past the, 'Oh yea, I saw you guys on *Midnight Special*' type of thing, 'Hi, how ya doin''. They start telling you about themselves, you get the damndest stories and they make great rock and roll stories because that's what rock and roll is about anyway. It's just about Joe Average off the street and his day to day life."

I ask Cub if *Smokin'* is a sample of that.

"It sure is."

Brownsville's live performances have been their mainstay until recently. A million selling single has bolstered their

sales and their box office draw, but they've come up the hard way despite the hit record, they've played again and again, turning audiences on with their music rather than their mystique of having been heard on the radio.

"The audience is the most important part of the whole thing," says Cub. "After about four numbers you're shot physically because we don't have a show per se. Like other bands have what to us is a show. Like to us, a show is in the third number they bring on the strobes, bring out the dry ice, insert the fogger. With us, we figure, the more satisfying spectacle is seeing a band out there just getting into it and throwing that energy to the audience, breaking them down, saying to them, 'Come on, get with it, the best thing you can do is be happy'. And once they start feeding that energy back to you, it's like a physical reinforcement thing and you just keep going way beyond your physical and mental capabilities because the audience is with you."

Although Cub has just said that the band is the thing and the show should be the rock and roll the band plays, I tease him with what has become known as my 'David Bowie' question. At some point in the interviews I do these days, I always mention David Bowie. It's sure to get some kind of reaction Here's Cub.

"You know what was weird," he begins, pretending like I wasn't talking at all. "We read this interview by one guy and he said, Brownsville are obviously trying to cash in on the glam rock phase. He said that because we didn't show up dressed in Levi's or beer stained tee shirts that looked like we had changed transmissions in them. We dressed up for a photo session and the guy just saw the





picture and obviously didn't listen to the album at all. He just wrote: "Obviously trying to cash in on the glam rock phase." It was just so stupid, we've always subscribed to the theory that only God can make a train, only men can play rock and roll. How about that?"

He says something about the Carpenters, Lennon Sisters, and then the tape trails off ... or maybe it's Cub trailing off.

What about the fifteen year old's of today. Does Cub think they're going to have enough of a rock and roll heritage so that when they get to be eighteen and get into a band they'll be able to make the kind of rock and roll Brownsville's making now?

"No," says Cub. "It'll be much different because the heritage is wholly different. You have bands now that started up with Hendrix and Cream and the only thing they know from Chuck Berry is either what they've heard — anybody who wants to dig back and listen to that old stuff, they'll do it. But everyone has their own roots because it's the make-up of the times.

"I think the heritage has got to start now cause right now there is a void — there's a void in between 14-20 where young kids really want to have a band where they can say, 'Hey these guys are alright, They write songs about me, songs that I can understand. They don't write

songs about homosexuals, or tractors falling in love with pinball machines, they write songs about me!"

"Now they have a choice, either Donny Osmond on one end, that type of thing, or they have all the burnt out remains of the Woodstock era on the other end of the spectrum. And there's a void there, they want to have a band that they can claim as their own. Berry wrote the Fifties real well, what an eye for detail. Premier American poet: Dylan. The Beatles wrote to a certain extent in their own way for the Sixties. And we're out to write for the Seventies. Simple as that."

Cub's philosophy of rock and roll is nice because, in a way, he knows how great it will be to be an oldie but a goodie in the years to come.

"If that happens, and that's what we're shooting for to happen," he says, "when they listen to Brownsville Station's records in 1985, I hope they get as good a feeling listening to those as I get listening to some of the records in my collection. If that happens, then I know that we've left our mark and we've done our job."

The Brownsville Station of 1974 aren't close to being golden oldies. Cub and the band have their plans set for a next album, more singles, and a number of tours, both here and in Europe. Cub is excited about his record company, Big Tree, and we talk about that for a second. "It's like being with the Sun Records of the

Seventies or something, you know, the president of the company produces your album." We talk about touring and how it was touring with Johnny Winter, which was Brownsville's latest tour. "He was nice," Cub says.

"We want to play with as many people as possible. We want to reach as many people as possible. Obviously, playing with Johnny Winter you're going to be playing with a different type of audience than you would with some other act and for us we figure we like to reach as many audiences as possible because there's always gonna be somebody who comes to that particular show who's maybe never had a chance to experience us live and if we can reach them, it's like a human El Producto commercial, once you hear us, we got ya."

The organization of the interview begins to run down. We chat off the record about Suzi Quatro, Mel Brooks, and other interesting subjects. Then it's back to records. I ask Cub what else he collects. "Old jukeboxes" is the answer.

"Do you collect anything else besides old records and old jukeboxes?" I ask.

"Women."

"Any other fixations, like closets filled with other old junk," I ask, trying to keep the subject off the ladies.

"My closet is currently filled with all my old stage outfits from the last ten years," is the answer I get from Cub. □

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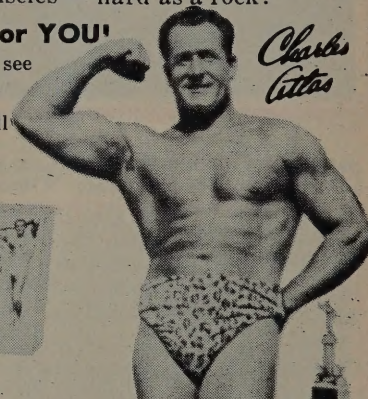
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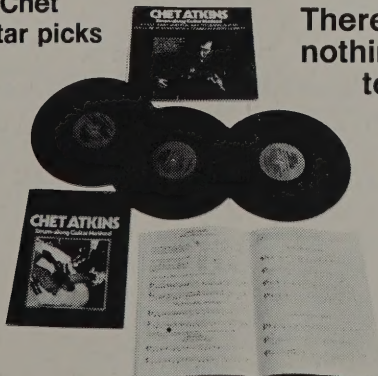
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